THE OXFORD COMPANION TO CLASSICAL LITERATURE

Compiled and edited
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PREFACE

THE aim of this book, as designed by the publishers, is to present, in convenient form, information which the ordinary reader, not only of the literatures of Greece and Rome, but also of that large proportion of modern European literature which teems with classical allusions, may find useful. It endeavours to do two things: in the first place to bring together what he may wish to know about the evolution of classical literature, the principal authors, and their chief works; in the second place, to depict so much of the historical, political, social, and religious background as may help to make the classics understood. Accordingly, for the first of the above purposes, articles in alphabetical arrangement (1) explain the various elements of classical literature—epic, tragedy, comedy, metre, &c; (2) give an account of the principal authors; and (3) describe the subjects or contents of their works, either under the name of the author, or, where more convenient, under the title of the work itself. Interesting points of connexion between the classics and medieval and modern English literature are noticed. In general the book confines itself to the classical period, but some authors of the decline, such as Plutarch and Lucian, Jerome and Ausonius, are included, because of their exceptional interest or importance.

In addition, to effect the second of the above purposes, articles are added:

(1) on the principal phases of the history of Greece (more particularly Athens) and Rome, down to the end of the period of their classical literatures, and on their political institutions and economic conditions; outstanding historical characters, inseparable from literature, such as Pericles and Pompey, are separately mentioned;

(2) on Greek and Roman religion and religious institutions, and the principal schools of philosophy;

(3) on various aspects of the social conditions, under sr

headings as *Houses*, *Women (Position of)*, *Slavery*, *Education*, *Food*, *Clothing*, and *Games*; the art, industry, commerce, and agriculture of the Greek and Roman periods are also noticed;

(4) on the more important myths and mythological characters, as an essential element in Greek and Roman literature;

(5) on geographical names of importance in a literary connexion, as the birthplaces of authors, or as the scene of events frequently alluded to; something is said of the topography of Athens and Rome, and further geographical information is furnished by maps and plans;

(6) on the manner in which ancient books were written, and the texts transmitted and studied through the ages;

(7) on such things as Roman camps, roads, and aqueducts, ancient ships and chariot-races, horses and elephants in antiquity, and domestic pets.

It should be remembered, nevertheless, that this work does not list antiquities as such, but only those antiquities which concern the study of classical literature.

The compiler of a book such as this is necessarily under a heavy debt to previous writers. It would be impossible, within the limits of a preface, to enumerate the works, whether editions of and commentaries on ancient authors, or treatises on various aspects of antiquity, which have been consulted in the course of its preparation. Of such works I may specially mention, rather as an illustrative sample than as giving any indication of the extent of my obligations, the works of Werner Jaeger on Aristotle, of Prof. Gilbert Murray on Aristophanes, of C. M. Bowra on Homer, of Sir J. C. Sandys on Epigraphy and on the History of Scholarship, of A. W. Pickard-Cambridge on the evolution of the Greek drama, of F. G. Kenyon and F. W. Hall on ancient books, of W. W. Tarn on Hellenistic Civilization, of R. C. Jebb on the Attic Orators, and of R. G. Collingwood on Roman Britain. Apart from this general acknowledgement of my indebtedness, I must confine myself to naming a few

works from which I have more especially and more frequently sought guidance, viz.: in the matter of *Greek Literature*, the histories of the subject by A. and M. Croiset, Prof. Gilbert Murray, and Prof. Rose; *Latin Literature*, the works of J. W. Mackail, R. Pichon, J. Wight Duff, and Prof. Rose; *Greek mythology and religion*, Prof. Rose's 'Handbook of Greek Mythology' and M. P. Nilsson's 'History of Greek Religion'; *Roman religion*, the works of W. Warde Fowler and Cyril Bailey and Sir J. G. Frazer's commentary on Ovid's 'Fasti'; *Greek and Roman History*, the works of G. Glotz, M. Cary, J. B. Bury, M. Rostovtzeff, G. Ferrero, and the Cambridge Ancient History. On antiquities in general I have obtained much assistance from the Cambridge Companions to Greek and Latin Studies, from the dictionaries of Daremberg and Saglio and of Seyffert (Sandys and Nettleship), and from Stuart Jones's 'Companion to Roman History'; on points of biography from Lübker's 'Reallexikon'; and on certain matters from the 'Real-Encyclopädie' of Pauly-Wissowa.

I must also acknowledge the helpful suggestions which I have received from several people who were concerned with this book in its various stages: from Dr. Cyril Bailey; Mr J. B. Poynton of Winchester College; Mr. W. H. Walsh of Merton College, Oxford; Mr. A. H. M. Jones of All Souls College, Oxford; Mr. H. A. Murray of King's College, Aberdeen; Mr. J. M. Wyllie; Mr. S. W. Steadman; and Miss C. M. M. Leask of Aberdeen; also from the staff of the Clarendon Press. Such value as the book may have is largely due to them. H.P.H.

September, 1937.

LIST OF PLATES AND MAPS

PLATES

MAPS

GENERAL ARTICLES

The following selected list indicates the headings under which information on general subjects can be found.

A date chart of Greek and Latin authors and of events contemporary with them is given on pages 455–62.

PRELIMINARY NOTE

HEAD-WORDS

PROPER names are entered as head-words in the form in which they are most familiar to ordinary readers, e.g. Ā'jax, A'ristotle, Menelā'us, Phī'dias, Te'rence. The Greek *υ* appears as *y*, *κ* as c, and final *-ος* as *-us* where these are the more familiar forms. The correct transliteration of Greek names and the full Latin names are added in brackets where required: e.g. Ā'jax (*Aiās*), A'ristotle (*Aristotelēs*), Menelā'us (*Menelāos*), Phī'dias (*Pheidiās*), Te'rence (*Publius Terentius Āfer*). (Less familiar names, not head-words, such as Āsōpichos, Pherenīkos, are given in transliterated form.)

Latin proper names appear under the person's *nomen* unless he is generally known by his *cognomen*; e.g. Cicero appears under that name, not under 'Tullius'. In a few cases the names are given under the *praenomen*, e.g. Appius Claudius, where this is the customary designation.

QUANTITIES AND PRONUNCIATION

The ordinary English pronunciation of names is shown, by stress and quantity marks, in head-words *only* (i.e. in the words printed in heavy black type at the beginning of each article). Where the quantities in the English pronunciation differ from those in Greek or Latin, the name is repeated in brackets with the Greek or Latin quantities. The quantities shown in all names and common nouns *other than head-words* are their quantities as Greek or Latin words, and are not necessarily an indication of their accepted pronunciation in English. For instance

(1) Catu'llus, GĀIUS VALĔRIUS,

(2) Clau'dius (*Tibĕrius Claudius Nĕrō Germānicus*),

(3) a river in Pamphȳlia,

where Catu'llus and Clau'dius represent the ordinary English pronunciation, while GĀIUS, VALĔRIUS, *Tibĕrius*, *Nĕrō*, *Germānicus*, Pamphȳlia, show the quantities of the Latin or Greek names.

In general only the long vowels are marked, and vowels are to be taken as short unless marked as long; but

(1) a syllable in which the vowel is long (or common) by position,

under the ordinary rules of Greek and Latin prosody, as being followed by two consonants, is usually not marked; e.g. the first syllables in Thersītēs, Petrōnius;

(2) the vowels of Latin case-endings which are long by the ordinary rules of Latin prosody, for instance *-o*, *-a*, *-is* of the ablative, *-i*, *-orum*, *-arum* of the genitive, are not marked; e.g. *De Amicitia*.

(3) short vowels are occasionally marked with the short sign, e.g. for emphasis, as where a vowel which is short in Greek or Latin is usually pronounced long in English; e.g. Sŏ'lon (*Sŏlōn*), Tĭ'tus (*Tĭtus*).

Where a vowel is common (sometimes short, sometimes long) otherwise than under (1) above, this is indicated by the sign ⏓; e.g. *Dīāna*. Where, in a name of some importance, a quantity is unknown or uncertain, the fact is stated.

The groups of letters AE, AI, AU, EI, EU, OU, are to be taken as diphthongs unless it is indicated that the letters are to be pronounced separately, e.g. Alphē'us, Anti'nŏus.

Where a name which appears as a head-word occurs also elsewhere in the course of an article, the quantities are not always again indicated there. For instance, where 'Socrates' occurs in the article on Plato, it is printed without indication of the quantities. The great majority of the names of persons and places mentioned in the course of articles are given also as head-words, if only for purpose of cross-reference; and this applies also to Greek and Latin common nouns such as *ecclesia*, *venationes*. Accordingly a reader who desires to know the quantities of the syllables of such a name or noun should first look for it among the head-words. If it does not appear there and no quantities are marked where it is found in an article, it may be inferred that its syllable

ABBREVIATIONS

ad fin.: *ad finem*, at or near the end.
b.: born.
c.: century.
cc.: centuries.
c.: *circa*, about.
cf.: *confer*, compare.
d.: died.
dr.: daughter.
et seq.: *et sequentes*, and following.
fl.: *floruit*, flourished.
gen.: genitive.
Gk.: Greek.
L. or Lat.: Latin.
m.: married.
O.T.: Old Testament.
q.v.: *quod vide*, which see.
qq.v.: *quae vide*, both which, or all which, see.
sc.: *scilicet*, understand or supply.

The abbreviated names of authors and works, such as 'Hom. Il.', 'Virg. Aen.', appearing in this book are for the most part sufficiently familiar to need no explanation; but the following may be noted:

Apoph. Reg.: Apophthegmata Regum.
Ep.: Epistulae (Epistles).
Epod.: Epodes.
Nub.: Nubes (Clouds).
Phaed.: Phaedo.
Phaedr.: Phaedrus.
Ran.: Ranae (Frogs).
Sep. c. Th.: Septem contra Thebas (Seven against Thebes).
Vesp.: Vespae (Wasps).

COMPANION TO CLASSICAL LITERATURE

A

Abbreviations denoting certain editions of the Classics, etc.

ALG. *Anthologia Lyrica Graeca.*
Budé. *Collection des Universités de France, publiée sous le patronage de l'Assoc. Guillaume Budé.*
CAF. *Comicorum Atticorum Fragmenta.*
CAH. *Cambridge Ancient History*
CGF. *Comicorum Graecorum Fragmenta.*
CIE. *Corpus Inscriptionum Etruscarum.*
CIG. *Corpus Inscriptionum Graecarum.*
CIL. *Corpus Inscriptionum Latinarum.*
CLA. *Codices Latini Antiquiores.*
Cl. Qu. *Classical Quarterly.*
Cl. Rev. *Classical Review.*
... *Corpus Poetarum Latinorum.*
... F. *Comicorum Romanorum Fragmenta.*
... *Fragmente der Vorsokratiker.*
... *...Graecorum.*

IGA. *Inscriptiones Graecae Anti...* (Berlin, 1882).
JHS. *Journal of Hellenic Studies.*
OCT. *Oxford Classical Texts.*
PLG. *Poetae Lyrici Graeci.*
RE. Pauly-Wissowa, *Real-Encyclopädie.*
Rev. Arc. *Revue Archéologique.*
SEG. *Supplementum Epigraphicum Graecum.*
SVF. *Stoicorum Veterum Fragmenta.*
Teubner or BT. *Bibliotheca scriptorum Graec. et Lat. Teubneriana.*
Thes. L.L. *Thesaurus Linguae Latinae.*

Abdē'ra (τὰ Ἄβδηρα), a Greek city on the coast of Thrace, founded in the 7th c. and ... in the 6th by Ionians (of Teōs in ...

... Abydos ...

Abȳ'dos (Ἄβυδος), see *Colonization*, § 2, and *Leander*.

Acadē'mica, a dialogue by Cicero on the philosophical theories of knowledge, composed in 45 B.C. In its first form the treatise consisted of two books, and the interlocutors were L. Licinius Lucullus (q.v.), Q Lutātius Catulus, an aristocratic leader (consul in 78 B.C.), Q. Hortensius (q.v.), and Cicero. The two books of this first edition were called 'Catulus' and 'Lucullus' after the chief interlocutors. Cicero then came to the conclusion that these interlocutors could not agree, and as Varro had asked that a work should be dedicated to him, Cicero altered his plan and dedicated a new edition to him. He rearranged the work in four books, and made the interlocutors Varro, Atticus, and Cicero. We have the first book (i.e. the first quarter) of the second edition (sometimes known as 'Academica Posteriora'), and the second book (i.e. the second half, 'Lucullus') of the first edition (sometimes known as 'Academica Priora'). The scene of the conversations is laid at ... the shores of the Gulf of ... ons, in ... before ... time of ... compo... n Varro

In Book I of the second ... Varro expounds the evolution of the doctrines ... the dog... the Academy (q.v.), ... the scepticism ... position of the sceptic view and Carneades' doctrine of probability.

Acadē'mus, see *Academy*.

Academy (*Akadēmeia*), a grove of olive-trees near Athens, adjoining the Cēphisus, sacred to the hero Acadēmus (see *Dioscuri*), and containing a gymnasium (q.v.). It was in this grove that Plato and his ... taught, and his school of philo... in consequence known as the ...

> ... live grove of Academe,
> ...tirement, where the Attic bird
> ... thick-warbl'd notes the summer long.
> (Milton, P.R. iv. 244 et seq.).

Sulla cut down the trees during his siege of Athens, but they must have grown again, for Horace, who studied at Athens, refers to the 'woods of Academus' (Ep. II. ii. 45). Plato was buried near the grove.

His immediate successors as leaders of the school were Speusippus, Xenocrates, Polemo, and Crates, and the Academy under these leaders was known as the Old Academy. A brief account of the general character of the Platonic teaching will be found under *Plato*, § 3. Arcesilas of Pitanē (c. 315–240 B.C.), who introduced the doctrines of Pyrrhonian scepticism (see *Sceptics*) into the teaching of the school and engaged in controversy with the Stoics on the question of the certitude of knowledge, was the founder of what is known as the Second or Middle Academy. This sceptical attitude was further developed by Carneades (q.v.) in the 2nd c. B.C. Antiochus of Ascalon in the 1st c. B.C. effected a reconciliation with the Stoic school and claimed to restore the Old Academy. See also *Neoplatonism*.

Aca'stus (*Akastos*), son of Pelias (see *Argonauts*) and father of Laodameia (see *Protesilaus*). See also *Peleus*.

Acca Lāre'ntia or **Laure'ntia**, probably originally an Italian goddess of the earth to whom the seed was entrusted. She was worshipped at the *Larentalia* on Dec. 23. In legend she was the wife of the herdsman Faustulus and the nurse of Romulus and Remus. For a discussion of her possible connexion with the Lares (q.v.) see Frazer on Ov. *Fast.* iii. 55.

Accents, Greek, were invented by Aristophanes of Byzantium (q.v.), about the beginning of the 2nd c. B.C., with a view to preserving the correct pronunciation, which in the Hellenistic Age was being corrupted by the extension of the Greek language to many new countries. The accents indicated not stress but variations in the pitch of the voice. The grave accent signified the ordinary tone, the acute a rise in the voice, the circumflex a rise followed by a fall. In the period of papyrus rolls (see *Books*) accents are as a rule only occasionally indicated. The use of them became generalized about the 3rd c. A.D. The most important work on accentuation was that of Herodian (q.v.). H. W. Chandler's *Greek Accentuation* (2nd ed. 1881, Clarendon Press) is a standard treatise on this subject.

Accius or **Attius, Lucius** (170–c. 86 B.C.), a Latin poet, probably of Pisaurum in Umbria, of a humble family. He was a younger contemporary of Pacuvius (q.v.), whom he rivalled as a great Roman tragedian. Cicero records that he conversed with him. We have the titles of some 45 of his tragedies, which dealt with Greek themes such as Andromeda, ... Philoctetes. He also wrote two *praetextae* (q.v.) (on Decius Mus and Brutus the liberator) and works on literature ('Didascalica', a short history of Greek and Latin poetry, perhaps in verse and prose, thus anticipating the 'Menippean Satires' of Varro), agriculture (in verse), and history (annals, of rather a mythological and theological character, in verse). He was the first great Latin grammarian of whom tradition tells. His tragedies were marked by dignity of style and by the faculty of depicting terror, pathos, and fortitude. He is perhaps the first Latin poet to show some appreciation of the beauty of nature. His 'Atreus' contained the tyrant's phrase 'Oderint dum metuant', said by Suetonius to have been frequently in Caligula's mouth.

Ace'stēs, in the 'Aeneid', son of the Sicilian river-god Crimisus and a Trojan woman (Egesta or Segesta). He entertains Aeneas and his comrades in Sicily.

Achae'a, Achae'ans (*Achaia, Achaioi*). 'Achaeans', according to a view widely held by modern students, was the name by which the first Hellenic invaders of Greece were called (see *Migrations and Dialects*), and Achaea was the name of two territories in Greece, the region where they first settled in the north (the name was subsequently restricted to the mountains of Phthiā), and a strip along the southern shore of the Corinthian Gulf, which they occupied later. But it is pointed out that there is no evidence of any tradition that the Achaeans were invaders, and that Herodotus and Pausanias speak of them as autochthonous. Homer uses the term in two senses: in a narrower sense of a people inhabiting the kingdom of Achilles near the Sperchēus in Thessaly, and in a wider sense of the Greek army besieging Troy and of the Greeks generally, no doubt because the Achaeans were a prominent tribe among them.

The Achaeans of the Peloponnese were the founders, probably in the 8th c. B.C., of the important group of colonies at the southern extremity of Italy (including Sybaris and Croton) which formed the greater part of what was known as Magna Graecia. Much later, Peloponnesian Achaea became important in the history of the 3rd c. B.C. as the centre of the Achaean League (q.v.). In a later age again Achaia was the name given by the Romans to the province, comprising the greater part of Greece, formed by Augustus.

Achaean League, a league of cities of Achaea in the Peloponnese which had detached themselves from the rule of Antigonus Gonatas (see *Macedonia*, § 3)

his adventures there in the disguise of a girl, his discovery by Ulysses, and departure for Troy. The work was begun in A.D. 95 and was probably cut short by the writer's death.

Achi'lles (*Achilleus*), son of Peleus and Thetis (qq.v.), the chief hero on the Greek side in the Trojan War (q.v.). When an infant, he was plunged by his mother in the Styx, and rendered invulnerable except in the heel by which she held him. She later hid him, disguised as a girl, at the court of Lycomēdēs, King of Scyros, in order that he should not take part in the Trojan War; but he was discovered by Odysseus (q.v.), who set arms before him, for Achilles betrayed himself by the fondness with which he handled them. (There is a play by Robert Bridges, 'Achilles in Scyros'). By Dēidamia, daughter of Lycomedes, Achilles had a son, Neoptolemus (q.v.). At the siege of Troy, Achilles was leader of the Myrmidons (see *Aeacus*). He is represented as a man of fierce and implacable temper. When he sulked in his tent in consequence of his quarrel with Agamemnon, as related in the 'Iliad', the Greeks were driven back to their ships and almost overwhelmed. Then followed the intervention of his friend Patroclus (q.v.) in the battle, the death of the latter, and the terrible grief of Achilles. After he had been reconciled with Agamemnon, he slew Hector, and later Penthesilea, queen of the Amazons, who was fighting on the Trojan side. Mourning her for her beauty, he was mocked by Thersites (q.v.) and killed him [illegible]. Soon afterwards he was shot in the heel by Paris (q.v.), or by Apollo, and killed. Odysseus saw him in Hades (Odyssey xi), but it was said later that he was immortal in an island in the Euxine (see *Colonization*, § 2, for his worship). After the fall of Troy his ghost [illegible] Polyxena, daughter of Priam, as [illegible], and she was slain on his tomb. [illegible] has an 'Imaginary Conversation' [illegible] Achilles and Helen on Mt. Ida. [illegible] of Achilles' is proverbial for a [illegible] spot.

[illegible] **Ta'tius**, see *Novel*.

[illegible], see *Galatea*.

[illegible] (*Akragas*), see *Agrigentum*.

[illegible] (*Akritas*), see *Dance*.

[illegible] ('Upper Town'), the citadel, [illegible] ground, of a Greek town. [illegible] of Athens is a rocky plateau [illegible] and about 300 yds. long [illegible]. It was surrounded by [illegible] with its buildings within [illegible] by the Persians in 480 B.C.; the walls were rebuilt by Themistocles and Cimon (qq.v.). In the cen[tre] stood a colossal statue of Athene P[romachos] ('the Champion') whose gold[en] spear-point could be seen by mariners from the sea. On the N. side stood the Erectheum, the original temple of the tutelary deities of Athens, Athene, Poseidon, and Erechtheus (qq.v.), burnt by the Persians and rebuilt in the latter part of the 5th c. in the Ionic style, with Caryatides (q.v.) supporting its southern porch. In the age of Pericles were added the Parthenon and Propylaea (qq.v.). There also was erected after the peace of 421 B.C. (see *Peloponnesian War*) the beautiful little temple of Athene Nikē ('Victory'), which survives reconstructed. It stood on a bastion adjoining the Propylaea and was demolished by the Turks about 1685 to make place for a battery. Other sanctuaries, such as that of Artemis (q.v.) Brauronia, and many statues and altars, stood on various parts of the rock. There were also a large number of marble slabs and columns, with inscriptions of decrees, memorials, casualty-lists, treaties and alliances, public accounts, inventories, etc. Many of these inscriptions, more or less mutilated, have survived.

Actae'on (*Aktaiōn*), in Greek mythology, son of Aristaeus (q.v.) and Autonoë, daughter of Cadmus (q.v.). For some offence, either because he boasted th[at] he was a better hunter than Artemis [or] because he came upon her bathing, th[e goddess] suddenly changed him into a stag, and h[e] was torn to pieces by his own hounds.

A'ctium, a promontory in the south of Epirus, at the mouth of the Ambracian Gulf, off which Octavian defeated the fleets of Antony and Cleopatra in 31 B.C. (see *Rome*, § 7). This battle marked the end of the Roman republic and introduced the Roman empire. Early in 31 Octavian had landed an army in Epirus in the hope of surprising Antony's fleet in the Ambracian Gulf. In this hope he had been disappointed, for Antony had succeeded in bringing up his army for the defence of the fleet and establishing it at Actium. For several months the armies and fleets of the two generals confronted each oth[er]. At last, late in August, Antony decided [to] fight a battle at sea; but what precise[ly] were his plans is uncertain. The fight began at dawn on 2 September. At first the heavier ships of Antony appeared to be prevailing; but presently the sixty Egyptian ships forming the contingent of Cleopatra were seen to set sail and make off southwards. Antony himself follow[ed] her in a swift quinquereme

fleet was destroyed, and his army shortly went over to Octavian.

Ad Here'nnium*, Rhetorica*, see *Rhetorica*.

Ade'lphoe (or *Adelphi*, 'The Brothers'), a comedy by Terence, adapted from Menander and Diphilus (see *Comedy*, § 4), produced in 160 B.C.

The two sons of Dēmea, Aeschinus and Ctēsiphō, are brought up, the former by his uncle Micio in the town, the latter by his father in the country, and the theme of the comedy is the contrast between ... Demea makes

... er death, ... tesipho, whom his father ... model of virtue, has fallen in love with a music-girl. Aeschinus, to help his brother, carries off the girl from the slave-dealer to whom she belongs and brings her to ... thereby incurs the

... with a ... obliging the latter to free ... start him in life—showing that even geniality can be overdone.

The 'Adelphoe' was played at the funeral games of Aemilius Paullus (q.v.)

Admē'tus (*Admētos*), in Greek mythology, son of Pherēs and king of Pherae ... Zeus killed Asclepius

... kindly. Apollo, having ... Fates that Admetus was destined to ... from gratitude to him ...

to die for him. The father and mother of Admetus having refused, his wife Alcestis consented, and accordingly died. Just after this, Heracles, on his way to one of his labours, visited the castle of Admetus. The latter, in obedience to the laws of hospitality, concealed the death of his wife, and welcomed the hero. Heracles presently discovered the truth, went out to intercept Thanatos, the messenger from Hades, set upon him and took from him Alcestis, whom he restored to her husband.

For Euripides' treatment of the story see *Alcestis*.

Administration, PUBLIC, see *Athens*, ... ne, § 12.

... *lazū'sae*, see *Theocritus*.

... ic, see *Metre*, § 3.

... is, in Greek mythology, a beautiful ... sprung from the unnatural love of Myrrha (or Smyrna) for her father Cinyras (q.v.), king of Cyprus, with which she had been smitten by Aphrodite for refusing to honour the goddess. When Cinyras, discovering the crime, sought to kill ... she was changed into a myrtle, ... donis was born. Aphrodite ... ove with him and, when he ... a boar while hunting, caused ... he anemone to spring from ... anemone sprang from ... odite shed for Adonis), ... and Persephone (q.v.) ... and Zeus decided that ... part of the year with ... Adonis is probably the ... *on*, lord, and the myth ... course of vegetation ... d were widely cele... der the name of hi... *hamuz*; cf. Milton ... feature of his wo... P.L. i. 446 ... ship, the image of Adonis was surrounde... with beds of rapidly withering plant... 'Gardens of Adonis'. These are referr... to, e.g., in Spenser's 'Faerie Queen...' III. vi. 29, in Shakespeare's '1 Henry V...' I. vi, and in Milton, P.L. ix. 440. T... story of the love of Venus for Adonis ... of Shakespeare's poem 'Ve...

... *Adrastos*), legendary kin... he time of the conflict ... nd Eteocles for the king... (see *Oedipus*). Polynices ... ghter Argeiā, Tydeus ma... Dēipylē, and Adrastus ... led the army of the 'S... lected and led the army of the expe... against Thebes'. When the expe... ted, Adrastus escaped, th... iftness of his horse Arion ... of Poseidon and Demete...

his old age he led the second expedition against Thebes, that of the *Epigoni* (q.v.) and died on his way home, after its successful conclusion, from grief for the loss of his son, who alone had fallen in the attack.

Ae'a (*Aia*), in the story of the Argonauts (q.v.), the realm of Aeetes (q.v.), later identified with Colchis.

Ae'acus (*Aiakos*), in Greek mythology, son of Zeus and the nymph Aegina. He was the father of Telamon (father of the greater Ajax) and of Peleus (father of Achilles) (qq.v.). He was a man of great piety, and when the inhabitants of his island, Aegina, were destroyed by a plague, Zeus, to reward him, created human beings out of ants (*murmēkes*) to repeople it, and these were called Myrmidons, the name by which the subjects of Peleus and Achilles are known in Homer. See also *Minos, Rhadamanthus, and Aeacus.*

Aeāē'a (*Aiaiē*), in the 'Odyssey', the island of Circe, situated in the stream Oceanus (q.v.).

Ae'diles (*Aedīlēs*) **of the plebs**, at Rome, originally two plebeian magistrates (named 'aediles' from the *aedes* or temple of Ceres, where they preserved the decrees of the people), who had the charge of temples, buildings, markets, and games. To them were later added two *Curule Aediles* representing the whole people. The aediles were charged with the corn-supply of the metropolis until this was entrusted to special officers (see *Annona*).

ē'dōn, in Greek mythology, daughter of ndareōs and wife of Zēthus king of ebes. She was envious of Niobe (q.v.) sister-in-law (wife of Amphion brother Zethus) because she had many children, plotted to kill them. By mistake she her own child, Itylus (or Itys), and rned for him so bitterly that the gods ged her into a nightingale. Swinburne poem 'Itylus' on this legend. Cf. the of Procne (see *Philomela*).

ēs (*Aiētēs*), in Greek mythology, f Helios (q.v.), king of Colchis, er of Circe (q.v.), and father of . See *Athamas* and *Argonauts*.

tēs I'nsulae, islands off Lilybaeum , near which was fought in 242 B.C. al battle in which Q. Lutātius , the Roman admiral, defeated ic fleet, thereby terminating the nic War (see *Punic Wars*).

Sea (*Aigaios Pontos*), the part editerranean between Greece and or. The etymology of the name is

Ae'gēus (*Aigeus*), see *Theseus* and *Me* (Euripides' tragedy).

Aegi'na (*Aigina*), (1) a nymph, t mother of Aeacus (q.v.). (2) An island the Saronic Gulf which was occupied b the Dorians (see *Migrations*). In th 6th c. it was a strong naval power an at enmity with Athens. When Persi threatened Greece early in the 5th c., it was feared that the Aegīnē'tans would support the invaders. By the intervention of Sparta Aegina was forced to give Athens hostages for her good conduct, and an indecisive war between Aegina and Athens followed, beginning probably in 488. Aegina, as a matter of fact, fought bravely on the Greek side at Salamis. After the Persian Wars she opposed the imperial policy of Athens and was subdued in 457–6. During the Peloponnesian War the inhabitants were expelled and the island was colonized (*c.* 429) by Athenian cleruchs (q.v.). The island was an important centre of Greek sculpture and contained a famous temple of Aphaia (see *Britomartis*), of which the fine pediments survive (at Munich). In mythology Aegina was the realm of Aeacus (q.v.)

Aegi'sthus (*Aigisthos*), see *Pelops.*

Aegospo'tami (*Aigospotamoi*, 'Goat's Rivers'), a small river in the Thracian Chersonese, off the mouth of which Athens suffered her final naval defeat in the Peloponnesian War (q.v.) in 405 B.C.

Aegy'ptus (*Aiguptos*), (1) see *Danaus*; (2) see *Egypt*.

Ae'lian (*Claudius Aeliānus*) (*fl. c.* A.D. 200), author of fourteen books (in Greek) of 'Historical Miscellanies' (*Poikilē Historiā*), showing wide but uncritical learning about political and literary celebriti and of a work 'On the Characteristics Animals' in seventeen books. Both worl (the former partly in epitomized forn survive.

Ae'lius Aristī'dēs, see *Aristides.*

Ae'lius Lampri'dius, see *Historia Augusta.*

Ae'lius Spartiā'nus, see *Historia Augusta.*

Aemi'lius Paullus, Lucius (d. 160 B.C.), son of the Aemilius Paullus who fell at Cannae (q.v.), was consul for the second time in 168 B.C., when the Macedonian War, owing to the incompetence of the Roman generals and the indiscipline of the army, was going ill for Rome. He restored discipline and in a single campaign brought the war to a successful end by his victory at Pydna. He formed, with the

books that had belonged to the Macedonian king (Perseus), the first private library at Rome. The proceeds of the

families by representing their ancestors in the heroic age, and for recounting, by the device of prophecy

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Book I. Aeneas, who for seven years

since the fall of Troy has been pursuing his way to Latium, has just left Sicily. Juno, knowing that a race of Trojan origin will in future ages threaten her beloved city Carthage, incites Aeolus to let loose a storm on the Trojan fleet. Some of the ships are wrecked, and the fleet is scattered; but Neptune pacifies the sea and Aeneas reaches the Libyan coast. The remaining ships also arrive and the Trojans are kindly received by Dido, queen of the newly founded Carthage and widow of Sychaeus. She has fled from Tyre, where her husband had been killed by his brother Pygmalion, king of the land. Venus, though Jupiter has revealed to her the future destiny of Aeneas and his race, dreading the hate of Juno and the wiles of the Tyrians, desires that Dido shall be smitten with love for Aeneas.

Book II. At Dido's request, Aeneas relates the fall of Troy and the subsequent events: the building of the Trojan Horse, the guile of Sinon, the death of Laocoon (qq.v.), the firing of the city, the desperate resistance of Aeneas himself and his comrades, the death of Priam, and his own final flight by the order of Venus; how he carries off Anchises his father on his shoulders and takes his son Iülus (Ascanius) by the hand; his wife Creüsa follows but is lost. Her ghost tells him the destiny that awaits him.

Book III. (Aeneas continues his narrative.) He and his companions build a fleet and set out. They touch at Thrace (where Aeneas hears the voice of his murdered kinsman Polydorus from his grave) and Delos. The Delian oracle bids them seek the land that first bore the Trojan race. This is wrongly interpreted to mean Crete, from which they are driven by a pestilence. Aeneas now learns that Italy is meant. On their way the Trojans land on the island of the Harpies (q.v.) and attack them. The Harpy Celaeno prophesies that they shall found no city till hunger compels them to eat the tables at which they feed. At Buthrōtum in Chāonia they find Helenus the seer (son of Priam) and Andromache, and the former instructs Aeneas in the route he must follow, visiting the Cumaean Sibyl and founding his city where by a secluded stream he shall find a white sow with a litter of thirty young. Aeneas pursues his way and visits the country of the Cyclops (q.v.) in Sicily; his father dies at Drepanum. Thence he reaches Libya.

Book IV. Dido, though bound by a vow to her dead husband, confesses to her sister Anna her passion for Aeneas. A hunting expedition is interrupted by a storm; Dido and Aeneas take refuge in a cave and are united by the design of Juno and Venus. The rumour of their love reaches the neighbouring Iarbas, who has been rejected by Dido and who now appeals to Jupiter. Jupiter orders Aeneas to leave Carthage. Dido discovers Aeneas's preparations for departure and makes a piteous plea. Her lover's sorry excuses for his desertion call down on him Dido's withering rejoinder. But Aeneas is steadfast. Dido, distraught by anguish and fearful visions, makes a last entreaty for delay, and when this is unavailing prepares for death. When she sees the Trojan fleet sailing away, she takes her own life, heaping in her frenzy curses on Aeneas and his race.

Book V. The Trojans return to Sicily, landing in the territory of their compatriot Acestes (q.v.). The anniversary of the death of Anchises is celebrated with sacrifices and games. First, a race between four ships. Gyas in 'Chimaera' is leading; he heaves his pilot overboard for not hugging close enough the turning point; he is passed by Cloanthus in 'Scylla'. Sergestus in 'Centaur' runs aground. Mnestheus in 'Pristis' presses hard on Cloanthus, but the latter wins. Then a foot-race, in which Nisus, leading, slips and falls and deliberately trips Salius so as to give the victory to his friend Euryalus. A boxing match follows between Dares of Troy and Entellus of Sicily; the former is worsted and Aeneas stops the fight. Finally a shooting-match, and a riding display by thirty-six youths led by Ascanius (see *Ludus Troiae*). Meanwhile the Trojan women, incited by Juno and weary of their long wanderings, fire the ships; four are destroyed, but a rainstorm quells the fire. When the Trojans sail away, Palinurus the helmsman, overcome by sleep, falls into the sea and is lost.

Book VI. Aeneas visits the Cumaean Sibyl, who foretells his wars in Latium. After plucking by her direction the Golden Bough (see *Diana*) he descends with her, through the cave of Avernus, to the nether world. They reach the Styx and on the hither side see the ghosts of the unburied dead; among them Palinurus (q.v.), who recounts his fate and begs for burial. The Golden Bough gains for Aeneas permission from Charon to cross the Styx. Cerberus (q.v.) is pacified with a drugged honey cake. Various groups of dead are seen: infants, those unjustly condemned, those who have died from love (among whom Dido receives in silence the renewed excuses of Aeneas), and those who have fallen in war. They approach the entrance to Tartarus, where the worst criminals

suffer torments; but turn aside to Elysium, where the blest enjoy a care-free life. Here Aeneas finds and vainly seeks to embrace Anchises. He sees ghosts drinking at the river Lethe (q v.) and Anchises expounds to him the reincarnation of souls after a long purgation (a Pythagorean doctrine drawn by Virgil perhaps from the Orphic and Eleusinian traditions). Among these souls he points out to his son those of men who are in the future to be illustrious in Roman history, from Romulus and the early kings to the great generals of later days, Augustus himself, and his nephew Marcellus (q v.), to whose brief life the poet makes touching allusion. Aeneas and the Sibyl then leave the lower world through the Ivory Gate, through which false dreams are sent to mortals (perhaps a hint that what the poet has described is no more than a dream). This book contains the memorable lines (851–3) on the destiny of Rome, the central thought of the whole poem

Tu regere imperio populos, Romane, memento:
Hae tibi erunt artes: pacisque imponere morem,
Parcere subiectis, et debellare superbos.

Book VII. The Trojans reach the mouth of the Tiber; here the Harpy's prophecy (see Bk. III above) is fulfilled, for the Trojans eat cakes of bread which they have used as platters. Of this land, Latium, Latinus is the king. His daughter is Lāvinia. The goodliest of her wooers is Turnus, king of the Rutuli, but her father has been divinely warned to marry her to a stranger who shall come. The embassy sent by Aeneas is welcomed by Latinus, who offers alliance and the hand of his daughter. Juno calls out the Fury Allecto, who stirs Amāta (the mother of Lavinia) and Turnus to fierce hostility against the Trojans. The wounding of a stag from the royal herds by Ascanius causes an affray: Latinus is overborne, and the Italian tribes gather to expel the Trojans Virgil enumerates these and their ...aders; notable among them besides ...urnus are Mēzentius 'scorner of the ...ods', a tyrant hated by his people, ...essāpus, Virbius (son of Hippolytus, ...v.), and the Volscian warrior-maid, ...milla (q v.).

...Book VIII. Aeneas faces war reluc...tly, but is encouraged by the god of ... river Tiber, who sends him to seek ... alliance of the Arcadian Evander ...), the founder of the city on the ...tine hill, part of the future Rome. ...he bank of the Tiber Aeneas sees a ... sow with her litter, as foretold ...elenus. Evander promises support and urges alliance with the Etruscan... He leads Aeneas through the city and e... plains the origin of various Roman site... and names. Vulcan, at the request o... Venus, forges armour for Aeneas. The... shield is described, on which are depicted... various events in the future history of... Rome, down to the battle of Actium.

Book IX. While Aeneas is thus absent, Turnus blockades the Trojan camp. He sets the Trojan ships on fire, but Neptune turns them into sea-nymphs. Nisus and Euryalus pass through the enemy lines at night to summon Aeneas. They slay some of the enemy in their drunken sleep, but fall in with a hostile column and are killed, Nisus gallantly striving to save his friend. The Rutulians assault the camp; Ascanius performs his first exploit, Turnus is cut off within the rampart, but escapes by plunging into the river

Book X The gods debate in Olympus, and Aeneas secures the alliance of Tarchon, king of the Etruscans, and returns to the seat of war, accompanied by Pallas (son of Evander) and Tarchon Turnus opposes them on the shore, to prevent the junction of the Trojan forces. In the battle Turnus kills Pallas, he pursues a phantom of Aeneas contrived by Juno and is borne away to his city. Aeneas wounds Mezentius, whose son Lausus tries to save him, Aeneas reluctantly kills the lad. Mezentius addresses his gallant horse, Rhaebus, and again faces Aeneas: horse and man are killed.

Book XI. Aeneas celebrates the Trojan victory and laments Pallas A truce with the Latins is arranged. The Italian chiefs debate. Drancēs proposes that the issue shall be settled by single combat between Turnus and Aeneas, and Turnus accepts. The debate is interrupted by a report that Aeneas and his army are moving against the city A cavalry engagement follows in which Camilla takes the lead. Tarchon plucks Venulus from his horse and carries him off before him on his saddle-bow. Camilla is killed by Arruns and is avenged by Ōpis, messenger of Diana.

Book XII. The Latins are discouraged, and Turnus decides to meet Aeneas alone. Latinus and Amata try in vain to dissuade him. A compact is made for the single combat. But Juturna, sister of Turnus, stirs up the Rutulians, and the general fighting is resumed. Aeneas is wounded by an unknown hand, but healed by Venus The Trojans, seeing the city of Latinus left unguarded, attack and fire it. Amata takes her life. Turnus returns from his pursuit of Trojan stragglers and the opposing forces suspend their struggle

[illegible] ...of the 'Aeneid' ... their wonderful ... the tomb of ... were the descriptions of the ... Polydorus dripping blood (iii. 19 et seq.), ... and of the Trojan ships turned to sea-nymphs (ix. 77 et seq.).

Aeo'lians (*Aioleis*), see *Migrations* and *Dialects*.

Ae'olis, the northern portion of the coast of Asia Minor, from the Troad to the river Hermus, which was occupied by Aeolian Greeks (see *Migrations*).

Ae'olus (*Aiolos*). (1) described in the 'Odyssey' as the son of Hippotes and friend of the gods, who lives an agreeable life in the floating island Aeolia. He gave Odysseus a leather bag in which were secured the winds adverse to the latter's voyage, and thus he later came to be regarded as the god of the winds. Virgil (Aen. i. 50–9) depicts him as keeping the winds imprisoned in a cave. (2) A son of Hellen (see *Hellenes* and *Deucalion*) and the legendary ancestor of the Aeolian race (see *Migrations*) and father of Sisyphus, Athamas, Salmoneus, Alcyone (q.v.), Calyce (mother of Endymion, q.v.), and other children.

Ae'pytus (*Aipytos*), see *Merope*.

Aera'rium, the treasury of the Roman republic. It was maintained under the empire, but distinguished from the *fiscus* (q.v.) or imperial treasury. Its chief source of income in imperial times was the revenue of the senatorial provinces, and it appears to have borne the cost of maintenance of public buildings, of the construction of roads, and of State religion; it issued the copper coinage. Though nominally under the management of the Senate, the control of the emperors over it increased with time, till the two treasuries were in practice almost indistinguishable. The *aerarium* was housed in the temple of Saturn beside the Capitol. See *Rome*, § 14.

The *aerarium militare* was a pension fund for disabled soldiers instituted by Augustus in A.D. 6.

Ae'schinēs (*Aischinēs*), a famous Athenian orator, was born about 390 B.C. and ... than a few years older than his great ... His parents were in ... his father Atro-... As a young ... in military ... a tragic actor ... He first appears in ... as an envoy sent ... to the Peloponnese to ... resistance to Philip. ... he soon abandoned ... became an advocate of ... He formed part ... to Philip for the ... Peace of Philocrates ... and in 343 was impeached by Demosthenes (q.v.) for his conduct on these occasions. His defence (which we possess) was successful and he was acquitted. Demosthenes was to have been associated with one Timarchus in the accusation of Aeschines, but Aeschines had retorted by bringing a charge against Timarchus of immoral life. His speech against Timarchus (345), which was successful, is the first of the three speeches of Aeschines that have survived. He next came into prominence in 339, when, at a session of the Amphictyonic (q.v.) council, the Locrians of Amphissa, at the instigation of Thebes, were to bring an accusation of sacrilege against Athens. To forestall this, Aeschines accused the Locrians themselves of sacrilege (see *Sacred Wars*). A Sacred War was decreed against Amphissa, and it was this war which provided the pretext for the invasion of Philip of Macedon (q.v.) that culminated in the battle of Chaeronea (q.v.). The action of Aeschines on this occasion was made the ground of part of Demosthenes' denunciation of Aeschines in his speech 'On the Crown'. The rivalry between the two statesmen finally manifested itself when Ctesiphon in 336 proposed that Demosthenes should be publicly crowned for his services to the state. Aeschines indicted Ctesiphon for the alleged illegality of this proposal, and in his speech, six years later, which survives, attacked the whole career of Demosthenes as injurious to Athens. The jury by an overwhelming majority acquitted Ctesiphon. Aeschines retired into exile and died there.

The speeches of Aeschines reveal his inferiority to his great rival. He was excessively vain, and deficient in force of character and political sagacity, ... there is no proof of the corruption of which Demosthenes accused him. His speeches are in a lighter, livelier style than those of Demosthenes; he had had no special rhetorical training, but ... experience had given him a good ... and a wide acquaintance with ...

ous language and bold metaphors. His

Aeschylus wrote some ninety plays (including satyric dramas), of which seven have come down to us: 'Suppliants', 'Persians', 'Seven against Thebes', 'Pro-

Sophocles in 468, and won his last victory with the 'Oresteia' in 458.

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Aesculā'pius, the Latin form of the Greek name Asclepius (q.v.). The first temple to him was founded at Rome in 293 B.C. in consequence of a severe

animals, adapted to moral or satirical ends, circulated under his name, and we

Phaedrus (q.v.). An apocryphal life of

Aethio'pes (Αἰθίοπες), see *Negroes*.

Ae'thiopis (Αἰθιοπίς), a lost poem of the Epic Cycle (q.v.), ascribed to Arctinus of Miletus, a sequel to the Iliad. It contained the story of the coming to Troy of Penthesilea, queen of the Amazons, and her slaying by Achilles. It told also of the coming of the Ethiopian Memnon (whence the name of the poem), who likewise was killed by Achilles; and of the death of Achilles himself.

Ae'thra (Αἴθρα), the mother of Theseus (q.v.).

Ae'tna, a Latin didactic poem in 644 hexameters attributed by the MSS. and doubtfully by Donatus to Virgil, but probably not by him. It was perhaps by Lucilius, the friend to whom Seneca the Philosopher addressed his 'Letters'. It describes and purports to explain the eruptions of Mt. Etna. These are due, not to Vulcan or Enceladus (see *Giants*), but to the action of wind in cavities of the earth on subterranean fires (substantially the same explanation as that of Lucretius, vi. 639 et seq.). The poem closes with an illustration of the moral character of the forces of nature. On the occasion of a sudden eruption the inhabitants of a neighbouring town hastily fled, each carrying the property he thought most precious. But they were overwhelmed. A certain Amphinomus and his brother, however, who carried away nothing but their aged father and mother and their household gods, were spared by the flames.

Aetōlian League, a confederacy of cities or districts of Aetolia, developed after the death of Alexander. It was governed at first by an Assembly of all free Aetolian citizens (including the citizens of federated cities adjoining Aetolian territory); at the head of it was a general elected annually. There was also a Council, possessing little power, composed of delegations from the League cities proportionate to their military contingents. When, with the expansion of the League, administration by the Assembly became impossible, a small committee of the Council was formed which, with the general, became the real government of the League; the Assembly, however, retained the decision of peace and war. From about 290 the League occupied Delphi, and it gradually extended its territory till by 220 it controlled the whole of central Greece outside Attica, and became the chief rival of Macedonia in the peninsula. But the Aetolians were a predatory people and the League was not a source of Hellenic unity and strength. It joined Antiochus III in his war with Rome (see *Seleucids*) and his defeat in 191 brought about the League's virtual extinction.

Afrā'nius, Lūcius (b. c. 150 B.C.), a writer of Roman comedies (*togatae*, q.v.), of which only fragments survive. He appears to have desired to found a national comedy, and his plays depicted Italian life and characters. He had a long popularity, and Horace in Ep. II. i. 57 says that admirers compared him to Menander ('Dicitur Afrani toga convenisse Menandro'). *Afranius* acknowledged his indebtedness to Menander, but the extent of this is unknown.

Agamē'dēs, see *Trophonius*.

Agame'mnon (Ἀγαμέμνων), in Greek mythology, son of Atreus, brother of Menelaus, husband of Clytemnestra (qq.v.), king of Mycenae, and leader of the Greek host in the Trojan War (q.v.). He is represented in the 'Iliad' as a valiant fighter, a proud and passionate man, but vacillating in purpose and easily discouraged.

When the Greek expedition against Troy had assembled at Aulis occurred the incident of the sacrifice of Agamemnon's daughter Iphigenia (q.v.). During the siege the most famous event in which Agamemnon was involved was his disastrous quarrel with Achilles (see *Iliad*). When Troy at last was captured, Agamemnon returned safely home with his captive, Cassandra (q.v.). But now the curse of the house of Pelops (q.v.) overtook him. Clytemnestra had never forgiven the sacrifice of her daughter Iphigenia, and during Agamemnon's absence Aegisthus had become her paramour (see *Pelops*). She now received Agamemnon with a show of welcome, and then, with Aegisthus, murdered him and Cassandra. It was to revenge his death that his children, Orestes and Electra, later killed Clytemnestra and Aegisthus (see *Oresteia, Orestes, Electra*).

Agamemnon, (1) a tragedy by Aeschylus; see *Oresteia*. (2) A tragedy by Seneca the Philosopher, perhaps based on the 'Agamemnon' of Aeschylus, or more probably on some later play. It is far inferior to the tragedy of Aeschylus and shows variations of detail. The ghost of Thyestes is introduced urging Aegisthus to the crime, and Aegisthus confirms a weaker Clytemnestra in her purpose. Cassandra is not murdered with Agamemnon, but later. Electra appears and effects the escape of her brother Orestes.

Agani'ppē, a spring sacred to the Muses on Mt. Helicon (q.v.). Cf. *Hippocrene*.

Aga'thoclēs (*Agathoklēs*), see *Syracuse*, § 3.

up again after Marius's army reforms. The creation of a professional army meant that some sort of a pension system had to

Agē'nōr, in Greek mythology, king of Tyre, and father of Cadmus and Europa (qq.v.).

Ager publicus, land acquired by confiscation from States conquered by Rome. In theory it belonged to the Roman People...

and in order to earn a subsidy for her, Agesilaus conducted an expedition in aid of an Egyptian prince against Persia in 361. In this he met his death. There is a life of him by Nepos, and see below.

Agesilaus, one of the minor works of Xenophon, an encomium on his friend

and demos. It was also the name of the place of assembly, which might serve besides as a market-place. This place was adorned with temples and statues and planted with trees. In the Athenian agora stood the famous Stoa (q.v.) Poikilē and the Stoa Basilikē, the Council-house of the Five Hundred, statues of various heroes, certain temples, and a row of Hermae (q.v.), including a statue of Hermes Agoraios ('of the Market-place'). Here in the open space the peasants sold their produce, fishmongers and bakers had their stalls, and bankers and money-changers their tables. It was a general place of meeting and conversation. Cf. *Forum*.

Agri'cola, a laudatory monograph by Tacitus on the life of his father-in-law, Cn. Julius Agricola, published about A.D. 98; Agricola had died in A.D. 93.

Tacitus records Agricola's distinguished ancestry and early military service in Britain in the troubled times when Suetonius Paulinus was governor (the days of Boudicca), his advancement to the quaestorship and the praetorship, to the command of the 20th Legion in Britain, to the governorship of Aquitānia (A.D. 74–6), to the consulate, and finally to the governorship of Britain (A.D. 77 or 78). Then follows an account of Britain and its tribes, the continual rain and cloud, the long days and short nights of summer. Tacitus is very hazy about its geography, and even seems to regard the earth as flat. He briefly narrates the history of the successive stages of the conquest of Britain by the Romans, culminating in the achievements of Agricola, who in 80 or 81 secures the country as far north as the line Clota-Bodotria (the Clyde and the Forth). In 82 or 83 he passes beyond this line and invades Caledonia, winning in 83 or 84 the decisive battle of Mt. Graupius, the site of which remains uncertain. Readers of Scott's 'The Antiquary' will remember that Monkbarns claimed to have found the scene of the battle on his land in Forfarshire. It is in the speech of a chieftain before the battle that Tacitus places the well-known saying 'omne ignotum pro magnifico'. The narrative passes to Agricola's return to Rome and to the prudent conduct by which he disarmed Domitian's jealousy. It ends with his death and an eloquent apostrophe to a great Roman. See *Britain*.

Agriculture.

§ 1. *In Greece*

The territory of Greece was in large part mountainous and sterile, and fertile plains were few. Where possible the hillsides were terraced, but only about one-fifth of the total area of the country was cultivable, and this in part explains the constant search of the Greeks for more fertile lands to colonize. The deficiency of rainfall, aggravated by the destruction of the forests that at one time clothed the Greek mountains, was made good by great attention to irrigation, and the misappropriation of water was punished by ancient laws. Agriculture was regarded as an honourable occupation for freemen (except at Sparta) from Homeric times, when old Laertes busied himself in his garden, to those of Philopoemen, who used to work along with his vine-dressers and ploughmen. Xenophon in the 'Oeconomicus' praises agriculture as the most honoured and the most beneficent of the arts. It retained its prestige at Athens even when that city had become a rich commercial and industrial centre, partly, no doubt, because foreigners were excluded from it as being incapable of owning land.

In certain aristocratic States, such as Thessaly, the system of large estates tilled by serfs prevailed. In democratic States land was held in smaller lots. Attica was a country of small estates, of which the average size tended to diminish with the breaking up of properties on inheritance. In order to be a *Zeugites* (see *Athens*, § 2) an Athenian had to own some 50 acres of corn-land (assuming that it yielded the moderate amount of eight bushels the acre and was fallowed alternate years) or a much smaller acreage of vineyard. Seventy-five acres of corn-land would provide the qualification of a knight, while 125 acres would bring the owner into the richest class. The son of Aristides received as a grant from the State a property of 45 acres; Demosthenes thought this a relatively large area. The average value of eight properties referred to in speeches of Attic orators in the 4th c. is under 7,250 drs. (Glotz) or say £250. The process of subdivision of estates till each lot was too small to support the owner led to the indebtedness of the peasantry, and facilitated in turn a process of concentration of land in the hands of wealthy purchasers, who lived in the city and had overseers to manage their property.

Agriculture gradually became more scientific during the 5th and 4th c., and a three-year rotation of crops on corn land was adopted. The vine, the fig, and the olive were especially suited to the stony soil, and Athens paid great attention to the production of a good quality of olive oil. The destruction of vines and olive-trees by the Spartans in the Peloponnesian War

Aeschylus thinks it wiser not to rear a lion's whelp, but if you do, you must accept its ways. Two speeches of Lysias and one of Isocrates (against the son of Alcibiades) refer to the father's career.

Alcibiades, a dialogue by Plato (q.v., § 2).

Alci'dēs (*Alkeidēs*), (1) in Greek mythology, meaning 'descendant of Alcaeus', a name used to designate Heracles, whose stepfather, Amphitryon (q.v.), was son of Alcaeus. (2) A Spartan admiral in the early part of the Peloponnesian War.

Alci'nŏus (*Alkinoos*), in the 'Odyssey' (q.v.), the king of the Phaeacians.

A'lciphron (*Alkiphrōn*) (c. A.D. 200), a Greek writer, author of fictitious letters (of which we have about a hundred) purporting to be by Athenians of various classes of society, depicting Athenian life in the 4th c. B.C.

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A'lcuin, see *Texts and Studies*, § 6.

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(2) One of the Pleiades (q.v.).

Aldine Classics, see *Editions*.

Ālē'cto, see *Allecto*.

Alexa'nder of Aphrodi'sias (*fl.* c. A.D. 200), the most important of the early commentators on Aristotle. Of his commentaries (in Greek) a few survive, and his works are largely quoted by later writers.

Alexander of Phe'rae, nephew of Jason (*q.v.*) of Pherae and tyrant of Pherae in Thessaly from 369 B.C. He allied himself with Athens to oppose Theban expansion,

In Europe

Aeschylus thinks it wiser not to rear a lion's whelp, but if you do, you must accept its ways. Two speeches of Lysias and one of Isocrates (against the son of Alcibiades) refer to the father's career.

Alcibiades, a dialogue by Plato (q.v., § 2).

Alci'dēs (*Alkeidēs*). (1) In Greek mythology, meaning 'descendant of Alcaeus', a name used to designate Heracles, whose stepfather, Amphitryon (q.v.), was son of Alcaeus. (2) A Spartan admiral in the early part of the Peloponnesian War.

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and when Pelopidas (q.v.) visited him on one of his expeditions, detained him as a hostage until he was rescued by a Theban

The whole of the above campaigns had occupied little more than a year (336–5).

§ 2. *Invasion of Asia: the Granicus* (334)

matter. Its most notable incident was the foundation (331) of the city of Alexandria (q.v.). The new city was designed to be a Greek, as distinct from a Phoenician, commercial centre in the eastern Mediterranean. While in Egypt, Alexander visited the temple of Ammon (q.v.). There he was recognized by the oracle as son of Ammon. (Among Landor's 'Imaginary Conversations' is one between Alexander and the priest of Ammon.) It may have been before this that Darius sent an embassy to Alexander offering as a basis of peace to surrender all his territory west of the Euphrātēs, to give him his daughter for wife, and to pay a great ransom for the members of his family. Parmenio, the story goes, said that if he were Alexander he would accept the terms. 'So should I, if I were Parmenio', Alexander replied.

§ 5. *Victory of Gaugamela (331) and death of Darius (330)*

In 331 Alexander started for the heart of the Persian empire. He crossed the Euphrates and the Tigris high up, at Thapsacus and Bezabde, and turned south towards Babylon. Darius, with an even larger host than at Issus, met him at Gaugamēla (near Arbēla, from which the battle is sometimes named). Once more Darius fled, and the Persian army was routed. Darius escaped N. to Ecbatana in Media, but Alexander pursued his way to Babylon and Susa, and in the palaces of the Persian kings at Persepolis found an immense treasure. During his sojourn there it is said that after a carouse, at the suggestion of the Greek courtesan Thāïs, he set on fire and destroyed the palace of Xerxes. In the late spring of 330 he resumed his pursuit of Darius to Ecbatana and eastwards, but when Darius wished to stand, his followers turned against him. Bessus, his kinsman and satrap of Bactria, with other conspirators seized and bound him, and when Alexander drew near, stabbed the king and made off. Alexander found Darius dead.

§ 6. *Campaigns of 330–327. Alexander's policy*

The campaigns of the years 330–327 resulted in the submission of the vast regions of Hyrcānia, Areia, Drangiāna, Bactria, and Sogdiāna, and the capture and execution of Bessus. Candahar is perhaps a corruption of Alexandria, the capital that Alexander founded in Arachōsia. He reached Maracanda (Samarcand), and on the Jaxartēs founded Alexandria Ultima (Eschatē), Khodjend. On his way he crossed in early spring the Hindu-Kush mountains, a feat comparable to Hannibal's crossing of the Alps.

Meanwhile a change had come about in the policy and position of Alexander himself. He had set out to subjugate the barbarians to the Greeks. But although he had from the first shown tolerance to the religions and institutions of the former, he had before long gone farther, and begun to treat his European and Asiatic subjects on a more equal footing, had received Persian noblemen into his confidence, and had adopted the dress and customs of an Oriental court. (Alexander recognized the importance of the co-operation of the Iranian element in the organization of his empire. The failure to secure this later on contributed to the empire's dissolution). This change of attitude had caused deep dissatisfaction among his Macedonians, and the smouldering resentment broke out in 327, when at a banquet Cleitus, one of his friends and the brother of his foster-mother, taunted Alexander, and the latter killed him with a spear. Deep remorse followed the drunken act. Before this, Philōtas, son of Parmenio, had been executed for conspiracy against Alexander, and Parmenio himself, by a questionable act of authority, had been put to death. In 327 there were further executions of noble Macedonians for plotting against the king's life; and also of Callisthenes (nephew of Aristotle), who was following the campaigns as their historian, as being privy to the plot. In the same year also Alexander married Roxana, daughter of Oxyartēs, a Sogdian chief.

§ 7. *The conquest of India and the return (327–325)*

Alexander now undertook the invasion of India, a country of whose configuration and extent little was known. His followers saw in the adventure a repetition of the legendary conquest of India by Dionysus (q.v.). He again crossed the Hindu-Kush in the late summer of 327, and while Hephaestion with part of the army took the Khyber Pass, he himself entered the rugged country to the N. and engaged the fierce tribes of the hills. His greatest achievement in this advance was the capture of the rock of Aornus on the right bank of the Indus, above the junction with the Cabul river. In 326 he crossed the Indus and reached the Hydaspēs (Jhelum). There by skilful dispositions he defeated Porus, king of the land between the Hydaspes and the Acesinēs (Chenab), a courageous ruler at the head of a large army, rendered more formidable by a contingent of elephants. His advance

Mareotis from the sea. A broad street ran E. and W. through the centre of it and was crossed by another running N. and S. On the island of Pharos, which Alexander connected with the mainland by a mole nearly a mile long, Ptolemy II erected a lighthouse, said to be the first of its kind, to guide mariners to the greater of the two sea-harbours, that lying on the eastern side of the mole. Another harbour on Lake Mareotis received the traffic from the Nile. Near the eastern sea-harbour lay the quarter known as Brucheion in which stood the royal palace, the Museum and the great Library, and the spendid tomb to which Alexander's body was brought from Asia by Ptolemy II. To the SW. of this, in the quarter called Rhakōtis and near what is to-day known as '*Pompey's Pillar*', stood the *Serāpēum* (the great temple of Serapis). Here, and extending beyond the walls, was the native quarter. A canal brought fresh water from the Nile. By 200 B.C. Alexandria was the largest city in the world (later it was surpassed by Rome). The population, apart from the native Egyptians, was divided into *politeumata* or corporations based on nationality, of which the Greek was the most important; and the whole city was under Ptolemy's governor. Intermarriage between Greeks and Egyptians began in the 2nd c. B.C. and the mixed population (with the exception of the Jews and some of the Greeks) gradually blended into a more or less homogeneous whole. See *Alexandrian Library, Museum, Hellenistic Age, Ptolemies*.

Alexandrian or HELLENISTIC AGE of Greek literature; see *Hellenistic Age*.

Alexandrian Library, THE, was founded by Ptolemy I (see *Ptolemies*) and greatly increased by Ptolemy II. It was housed in a building in the Brucheion or royal quarter, supplemented by a subsidiary building near the Serapeum (see *Alexandria*). In the time of Callimachus (q.v.) the larger library is said to have contained 400,000 volumes, and in the 1st c. 700,000. It is said that Ptolemy II purchased the library that Aristotle had formed; and (by Galen) that Ptolemy III (Euergetēs) appropriated the official copy of the text of Aeschylus, Sophocles, and Euripides (see *Lycurgus*), forfeiting the large deposit he had paid when borrowing it from the Athenians. Galen also states that vessels entering the harbour of Alexandria were required to surrender any manuscripts that they had on board. There was keen rivalry between the kings of Alexandria and Pergamum in the enlargement of their respective libraries (see *Books*, § 5). In 47 B.C. when Caesar was in Alexandria, some 40,000 volumes which were stored near the Arsenal, perhaps with a view to their shipment to Rome, were accidentally burnt. It is improbable that the library itself was destroyed. The story that it was finally burnt in A.D. 642 by Amrou, general of the Caliph Omar, is now discredited.

The first great librarians of Alexandria were Zenodotus (*fl. c.* 285 B.C.), Eratosthenes (*fl. c.* 234), Aristophanes of Byzantium (*fl. c.* 195), and Aristarchus (*fl. c.* 180) (qq.v.). Callimachus and Apollonius Rhodius (qq.v.) are sometimes mentioned as among the librarians, but there are chronological difficulties in the way of admitting them.

Alexandrianism or ALEXANDRINISM, a term used of the influence of the Alexandrian school of Greek poets (see *Hellenistic Age*) on Roman poetry. The chief features of the school were artificiality, an excessive display of mythological learning, and beauty and elaboration of form. The influence is seen, for instance, in some of the poems of Catullus (*e.g.* 'Attis', 'Peleus and Thetis', 'Coma Berenices'), in Propertius, and, in a less degree, in Virgil and Ovid.

Alexipha'rmaca, see *Nicander*.

Ale'xis, see *Comedy*, § 4.

Al(l)e'cto (Gk. *Allēktō*), see *Furies*.

Allegory, the presentation of a subject (in narrative or other form) under the guise of another suggestively similar; e.g. Horace's Ode I. xiv (O navis, referent in mare te novi fluctus), where the Roman State is presented under the guise of a storm-tossed ship.

A'llia, a small tributary of the Tiber, near which the Romans suffered a memorable defeat by the Gauls in 390 B.C.

Alliteration, the beginning with the same letter of two or more words in close connexion. It was a constant device in Saturnian (q.v.) verse, and was adopted thence by later Roman poets including Ennius and Virgil; as where Ennius writes:

Fraxinu' frangitur atque abies consternitur alta.
Pinus proceras pervortunt.

It is carried to grotesque excess by Ennius in the line,

O Tite tute Tati tibi tanta tyranne tulisti.

A'lmagest, see *Ptolemy*.

Aloi'dae (*Alōeidai*), see *Otus*.

Alphabet, (1) GREEK. The Greek alphabet was probably derived from some form of the Phoenician alphabet, with additions

of daily use. A maiden about to wed offers up her dolls and toys, a traveller his old hat, 'a small gift, but given in piety'.

§ 2. *The Anthologia Latina*

The Anthologia Latina is a collection [illegible]

Anti'dosis. A wealthy Athenian was [illegible]

poems in elegiacs, collected under the title *Lȳdē*, which were to some extent the forerunners of poems of the Alexandrian school.

Anti'nŏus (Gk. *Antinoos*), (1) in the 'Odyssey' (q.v.), the most arrogant of [illegible] the first of [illegible] Bithynian [illegible] a favourite [illegible] drowned [illegible] Hadrian [illegible] lls on the [illegible]

Antioch (*Antiocheia*), on the Orontes, [illegible]

Anti'pater (*Antipatros*), a Macedonian general, left by Alexander the Great (q.v.) as regent of Macedonia during his eastern campaigns. See under *Macedonia*, § 2, and also *Athens*, § 7.

Anti'pater (*Antipatros*) **of Sidon** (*fl. c.* 100 B.C.), a Greek writer of elegiac poetry, some of which is preserved in the Palatine Anthology (q.v.).

Anti'phanēs, see *Comedy*, § 4.

A'ntiphōn (c. 480–411), the first of the Attic orators whose speeches in part survive, a representative of the older and more austere form of pleading. He was the first professional writer of speeches to be spoken by the actual litigants (*logographos*, in the second sense of the word, q.v.). He was also a teacher of rhetoric, and Thucydides is said to have been his pupil. Though living in obscurity, he was the soul of the oligarchic conspiracy which in 411 established the rule of the Four Hundred (see *Athens*, § 5). When these were overthrown, Antiphon was tried, found guilty of treason, and put to death, in spite of a plea for his life which Thucydides declares unequalled down to his time. Antiphon is said to have been unpopular owing to 'a repute for cleverness'. He excelled as a pleader in cases of homicide, and his dignified style was better suited to the Areopagus than to the Ecclesia. We have three of his speeches for murder trials, and also three Tetralogies, exercises in which the author gives two speeches for the accuser and two for the defendant in imaginary cases of homicide; one, for instance, where a boy practising with the javelin kills another boy who runs between him and the target.

Antiquitā'tēs Rērum Humānā'rum et Dīvīnā'rum, see *Varro* (*M. T.*).

Anti'sthenēs, see *Cynic*.

Anti'stius La'beō, Marcus, see *Labeo*.

Anti'thesis ('placing opposite'), such choice or arrangement of words as emphasizes a contrast; e.g. 'Dominetur in contionibus, iaceat in iudiciis' (Cic., Pro Cluent. 2, 5).

Antōnī'nus Pius (*Titus Aurēlius Fulvus Boiōnius Arrius Antoninus*, after adoption *Titus Aelius Hādriānus Antoninus*) (A.D. 86–161), Roman emperor A.D. 138–161 in succession to Hadrian, by whom he had been adopted as heir. He belonged to a Roman family which had settled in Gaul; his father had been *consul suffectus*. Antoninus maintained good relations with the Senate and his reign was peaceful and orderly, without striking incident. He was diligent, tolerant, frugal, 'a good Italian bourgeois of the senatorial class, who had no intellectual tendencies, but a sound common sense, and a gift of humour' (Rostovtzeff). He was father of Faustina (q.v.). It was in his reign (in 142) that the wall of turf known as the Wall of Antoninus was built by his lieutenant Lollius Urbicus between the Forth and the Clyde (see *Britain*, § 2).

Antō'nius, Marcus, (1) (143–87 B.C.), one of the greatest orators of his day, consul in 99, a member of the party of Sulla, and put to death by the Marians. He was grandfather of Antony the triumvir. He is one of the chief interlocutors in Cicero's 'De Oratore' (q.v.). (2) See *Antony*.

Antonoma'siā, a rhetorical figure, in which a descriptive term or phrase is substituted for a proper name, e.g. 'Tȳdidēs' for Diomedes, or 'Divum pater' for Jupiter. Cf. *Metonymy*.

Antony, Mark (*Marcus Antōnius*) (c. 82–30 B.C.), grandson of M. Antonius (q.v.) the orator. After serving under Gabinius in the East and under Caesar in Gaul, he was one of the tribunes in 49, when he supported Caesar's cause, joined him before the crossing of the Rubicon, and held a command in the ensuing campaigns in Italy and Epirus. After Pharsalus (48) he remained in Italy as Caesar's Master of the Horse and held the chief power there during the lawless period of Caesar's absence. He was consul at the time of Caesar's assassination and his eloquence won over the populace to his side and made him ruler of Rome. Civil war broke out. It was at this time that Cicero delivered his 'Philippics' against Antony, and powerfully contributed to raise the republican opposition to him. Antony was defeated at the battle of Mutina (43). Octavian had attached himself to the republican party, but after Mutina the differences between him and Antony were composed, and Octavian, Antony, and Lepidus formed the Triumvirate. Proscriptions followed, in which Cicero and his brother were sacrificed to Antony's desire for vengeance. After Philippi (42), where Antony shared the command with Octavian, a division of the Roman world was made, in which the East was assigned to Antony. But hostilities soon broke out between him and Octavian, temporarily composed by the treaty of Brundisium in 40, and the marriage of Antony with Octavian's sister Octavia (Antony's first wife Fulvia, q.v., had died in 40). Antony now fell under the influence of Cleopatra (q.v.), queen of Egypt, whom he had met when he visited Cilicia in 41. Both stood to profit by close alliance; Antony would

have at his disposal the resources of Egypt to further his scheme of obtaining complete power over the East; Cleopatra would be confirmed in her rule over [illegible] too secure. But [illegible]

[illegible] of Anubis. [illegible]

Ao'nia. The Aonians were, according to [illegible]

him. See *Painting*. To Apelles is attributed by Pliny a saying which has become proverbial. A cobbler had criticized the drawing of a sandal in a picture by Apelles. Apelles altered the sandal as [illegible] the cobbler went [illegible] of the [illegible] ne sutor [illegible] our 'a [illegible] ader and [illegible]

[illegible] speeches [illegible] audulent [illegible] 2.

[illegible] of love, [illegible] h Venus [illegible] ughter of [illegible] rding to [illegible] a (*aphros*) [illegible] ne severed [illegible] nos (q.v.) [illegible] *Venus* (the [illegible] and body of her [illegible] title 'Cytherean'. She was the wife of Hephaestus (q.v.), but was unfaithful

compilation of a much later date. It is sometimes entitled 'De opsōniis et condimentis sive de re culināria libri decem'. Perhaps the name Apicius was added to ensure a ready sale.

Apocolocyntō'sis, a work bearing in the MSS. the title *Ludus de Morte Claudii*, ascribed traditionally to Seneca the Philosopher, who according to Dio Cassius wrote an *apocolocyntosis* or 'pumpkinification' (a parody of 'Apotheosis') of Claudius after his death. It is a tasteless if amusing lampoon, in the form of a Menippean satire (a medley of verse and prose), on the recently deceased emperor Claudius, describing the proceedings in heaven on his death; his arrival there, the difficulty of ascertaining who he is owing to his inarticulate speech, the debate whether he shall be made a god, and Augustus's motion that he shall be deported from heaven for the murders he has committed. Claudius is haled off to the lower regions, where he meets his victims, and is brought before Aeacus for trial. Aeacus (following Claudius's own system) hears the case against him, but refuses to hear the other side, and sentences him. Claudius is finally made law-clerk to one of his own freedmen.

Apollinā'ris Sidō'nius, see *Sidonius*.

Apo'llō (Gk. *Apollōn*).

§ 1. *In Greek Mythology*

Apollo was the son of Zeus and Leto (q.v.), and brother of Artemis; the god of medicine, music (especially the lyre), archery, and prophecy; the god also of light (whence his epithet Phoebus, 'the bright') and youth; sometimes identified with the sun. He was also associated with the care of flocks and herds, whence the epithet *nomios* ('of the pastures'). The sense of the frequent title Lyceius (*lukeios*) is disputed; it may mean Lycian, or have some reference to wolves. Apollo *Smintheus*, referred to in Hom. Il. i. 39, was so called either from the name of a place in the Troad where he was worshipped, or from *sminthos*, a mouse, as the 'Mouse-killer', the god who protected farmers against mice.

Apollo's first feat was the seizure of Delphi (q.v.) for his abode, and the destruction of its guardian, the dragon Python, personifying the dark forces of the underworld: an act which Apollo had to expiate by exile and purification. This myth was celebrated in pantomime at the Delphic festival of the Steptēria, and explains his title 'Pythian'. For other legends of Apollo see *Admetus*, *Aristaeus*, *Asclepius*, *Cassandra*, *Daphne*, *Hyacinthus*, *Marpessa*, *Marsyas*, *Niobe*, *Pan*, *Sibyl*, *Tityus*.

Apollo, though a younger immigrant among the Greek gods, held a prominent place among them and was widely worshipped. The chief centres of his cult were Delphi, the island of Delos, and, for the Greeks of Asia, Didyma near Miletus. He was regarded as a type of moral excellence, and his influence, as propagated from Delphi (see *Delphic Oracle*), was a beneficent and elevating one; for it prescribed purification and penance for the expiation of crime, and discouraged vengeance (it is, e.g., Apollo who defends Orestes against the Furies). The Homeric Hymns to the Delian and the Pythian Apollo relate the story of his birth and of the founding of his Pythian temple. In modern literature see Shelley's *Hymn of Apollo*. See also *Paean*.

§ 2. *In Roman religion*

Apollo, or Phoebus Apollo, was adopted among the Roman gods from Greek sources, according to tradition by Servius Tullius, or at any rate at a very early date. He was known to the Etrurians, and the Romans had early dealings with Delphi. He was first introduced as a god of healing, but soon became prominent as a god of oracles and prophecy. In Virgil he figures in both these characters, but especially as the giver of oracles; the Cumaean Sibyl was his priestess. In the 'Eclogues' Apollo appears also as the patron of poetry and music. The oldest temple to him in Rome was erected in 432 B.C. Games (*Ludi Apollinares*) were instituted in his honour in 212 B.C. after Hannibal's capture of Tarentum, and later were made annual on 13 July in consequence of a pestilence. His cult was further developed by Augustus, who took him as his special patron and erected to him a great temple on the Palatine.

Apollodō'rus (*Apollodōros*) of Athens (c. 140 B.C.) was author of a long treatise in Greek prose 'On the Gods', and of a 'Chronicle' (*Chronikē Suntaxis*), a chronological work of some importance, written in iambic trimeters, covering the period from the fall of Troy. Only fragments of these survive. The 'Bibliothēkē', a valuable extant compilation of myths, wrongly attributed to him, dates probably from the time of the Roman Empire.

Apollō'nius (*Apollōnios*) **Dy'scolus** (*Duskolos*, 'crabbed') (2nd c. A.D.) was the author of Greek treatises which first placed Greek grammar on a scientific basis. He lived in poverty at Alexandria and wrote numerous works, most of which are lost, on the parts of speech and on syntax. His

Rome, was a compiler of narratives in Greek of the various Roman wars from the earliest times to the accession of Vespasian, in 24 books. Of these, 10 books and portions of others survive, including those dealing with the Punic Wars and the Civil Wars (from Marius and Sulla to 34 B.C.).

A'ppius Clau'dius, consul in 451 B.C. and one of the decemvirs appointed at Rome in that year to draw up a code of laws. The decemvirs, led by Appius Claudius, appear, when reappointed for a second year, to have become oppressive. The attempted outrage by Appius on Virginia (q.v.) is said to have led to their overthrow (Livy iii. c. 33).

A'ppius Clau'dius Cae'cus, a famous Roman censor (312–308 B.C.), a man of original and broad views, proud and obstinate, who endeavoured to renovate the governing class by admitting rich plebeians and even freedmen to the Senate. As censor, while war with the Samnites was in progress, he built the first of the great Roman roads, the Via Appia; also the first of the aqueducts bringing water to Rome. In his old age, when blind, he resolutely opposed the proposals of Pyrrhus (q.v.) for peace (280 B.C.). He composed aphorisms in Saturnian (q.v.) verse, of which a few have been preserved. Cicero says that he was a notable orator, and that even in his day some of Appius's funeral orations were extant.

Apulē'ius (*Āpulēius*; the quantity of the second syllable appears to be doubtful), LUCIUS (*fl. c.* A.D. 155), was born at Madaura, on the borders of Numidia and Gaetūlia. On a journey to Alexandria, when a young man, he fell ill, was nursed by a rich widow named Aemilia Pudentilla, and married her. Her relatives brought an action against him on the charge of having won her by the use of magic. His 'Apologia' or speech for the defence survives. From this we learn that he had inherited a considerable fortune but had wasted it, that he was deeply interested in natural science, and that the accusation of magic was founded on trivial grounds. That Apuleius was in fact much interested in magic appears from many passages of his 'Metamorphoses' (see below). He subsequently settled at Carthage and travelled among the African towns, lecturing in Latin on philosophy. We possess a collection made by himself of purple passages from these lectures, under the name 'Flōrida'; also a treatise on the philosophy of Plato ('De Platone et ejus dogmate') and one on the Platonic doctrine of God and the daemons ('De Deo Socratis'); a free translation ('De Mundo') of the *Περὶ κόσμου* attributed falsely to Aristotle; and a certain number of verses. His philosophical writings show a bent to religious mysticism.

But the work for which he is famous is his 'Metamorphōsēs' or 'Golden Ass', a Latin romance in eleven books. The plot was based on an extant Greek work, *Λούκιος ἢ ὄνος* doubtfully attributed to Lucian, or an earlier lost work which was the common basis of both. This original was remodelled by Apuleius and enlarged by many incidental tales.

The romance takes the form of a narrative by one Lucius, a Greek, of his adventures, beginning with a visit to Thessaly, the reputed home of sorceries and enchantments. There, while staying at the house of one Milo, he sees the wife of his host, a sorceress, turn herself by means of an ointment into an owl, and, desirous of imitating her, induces the maid to procure him the ointment. But the maid gives him the wrong ointment, and Lucius is turned by it into an ass, falls into the hands of robbers, and becomes an unwilling and much beaten partaker in their exploits. Some of the robber stories are excellent, as that of the robber chief Lamachus, who, thrusting his hand through a hole in the door of a house he is going to rob, has it seized and nailed to the doorpost by the house-owner, so that his companions have to cut off his arm to secure his escape; and the romantic tale of the young man Tlēpolemus, who, pretending to be the renowned thief Haemus the Thracian, gets himself made captain of the robber band in order to rescue his betrothed, whom the bandits have carried off. But the most beautiful and famous of the tales recounted is the fairy story of Cupid and Psyche (see *Psyche*). After many vicissitudes, in the course of which he serves one of the strange bands of wandering priests of Cybele, and becomes a famous performing ass, Lucius is transformed back into human shape by the favour of the goddess Isis, and appears to become Apuleius the author himself. The last portion of the work refers to his initiation into the mysteries of Isis and Osiris and bears witness to his interest in oriental religions, at this time the object of popular favour. In the whole story some see an allegory of human life (the sensual abasement of the soul and its recovery), and in the fable of Cupid and Psyche an allegory of the soul in relation to love. The style of Apuleius is lively, picturesque, and highly polished. The many realistic details that

and their capacity, on the basis of the figures of Frontinus, has been calculated at over 40 million gallons a day each.

Further aqueducts were built at Rome by Trajan, Caracalla, and Alexander Severus. There were also important aqueducts in the provinces. The most striking survival of these is that known as the Pont du Gard, near Nîmes in southern France.

The channel (*specus*) of a Roman aqueduct, where it ran underground, was tunnelled by means of shafts (*putei*) sunk at short intervals. Above ground it was built of stone slabs keyed together, or of concrete faced in brick or stone, and was lined with fine cement; it was roofed against rain and sun. The normal arrangement was that the channels terminated in main reservoirs (*castella*), whence the supply was carried in part to public fountains and public baths, in part to secondary reservoirs. From these secondary reservoirs water was distributed in pipes to private consumers, who paid a water rental.

Under the republic the maintenance of the aqueducts was let out by the censors to contractors and supervised by the censors, and when there were no censors, by the aediles. These magistrates also had control of the distribution of the water. After the death of Agrippa, who had personally looked after the public works, a new organization was adopted (11 B.C.). A board was appointed consisting of a *cūrātŏr* of consular rank and two assistants of senatorial rank, to have charge of the water supply. These were unlikely to have technical knowledge. Under Claudius a *procurator aquarum* of equestrian rank was established, who probably did most of the real work. The post of curator was one of great importance and authority. The board had under them a permanent staff, composed at first of 240 skilled slaves bequeathed to Augustus by Agrippa, and maintained by the *aerarium* or State treasury. To these Claudius added a further 460 slaves, at the charge of the *fiscus* (q.v.). This permanent staff carried out the minor jobs, important work being let out to contractors. The aqueducts were in constant need of repair, for leaks, especially in the stone-built channels, were caused by excessive heat or frost. The arches near the city also gave a great deal of trouble. Frontinus, who was appointed *curator aquarum* in A.D. 97, brought to light many abuses in connexion with the system, notably the tapping of the channels by unauthorized persons to secure a supply of water for their land. Pliny the Elder (N.H. 31. 42) also tells of the Roman aqueducts, giving much praise to the Marcia water, and deploring the loss of the Marcia and Virgo to the city, because private persons had diverted the supplies to their villas and suburban residences.

A′quilo, the north wind (Gk. *Boreās*).

Aqui′nas, THOMAS, see *Texts and Studies*, § 8.

Āra Ma′xima, the altar of Hercules (q.v.) at Rome, stood in the Forum Boarium (q.v.). It was here that, as related by Virgil (Aen. viii. 102 et seq.), Aeneas found Evander sacrificing. The spot was connected with the legend of Hercules and Cacus (q.v.). Tithes of booty, of commercial profits, &c., were offered at this altar.

Āra Pācis, 'Altar of Peace', in Rome, was dedicated by order of the Senate in 9 B.C. in honour of the peace restored by Augustus. It was erected in the Campus Martius. The walls of the small court surrounding the altar were covered with beautiful sculptures in relief, of which fragments survive in the museums of Rome, Florence, and Paris.

Ara′chnē, in Greek mythology, a woman of Lydia, who challenged Athene (q.v.) to a contest in weaving. She depicted in her web the amours of the gods, and Athene, angered at her presumption and choice of subject, tore the web to pieces and beat the weaver. Arachne in despair hanged herself, but Athene turned her into a spider.

Arā′tus (*Aratos*), (1) a Greek of Soli in Cilicia (b. c. 315 B.C.), who came to Athens and became acquainted with Callimachus, and subsequently spent part of his life at the court of Antigonus Gonătās, king of Macedonia, where he wrote hymns for the marriage of the king. He was the author of an extant poem entitled 'Phaenomena' (in 1154 hexameters) describing the stellar regions (the relative positions, that is, of the chief stars and constellations, their risings and settings, with little mythological allusion), based on an earlier astronomical work by Eudoxus. The last 400 lines of the poem, dealing with signs of the weather, were sometimes given the separate title of 'Diosēmiai' The poem was translated into Latin by Cicero in his youth, and the latter part of it also by Germanicus and Avienus (qq.v.) (see also *Hipparchus* (2)). Cicero's translation is thought to have had considerable influence on the style of Lucretius. Other poems, which have not survived, were ascribed to him. He has sometimes

specimens are also seen at Mycenae. In the same ancient town may still be seen the wonderful 'beehive' tombs of the early princes, circular chambers built of horizontal courses of stone which gradually approach till they form a vault. The later development of Greek architecture is best studied in the Greek temples (see *Temples*). See also *Houses*. Among famous Greek architects were Mnēsiclēs, architect of the Propylaea, and Ictinus and Callicratēs, architects of the Parthenon.

§ 2. *Orders of Architecture*

There were three orders of Greek architecture, based on the form of the column. (1) In the *Doric* order, the most ancient, the column, starting without base direct from the floor, rose to a height about 5½ times its diameter at the foot, tapering slightly from about a quarter of the way up. It had wide, shallow flutings, and was surmounted by a capital consisting of a basin-shaped circular moulding and plain, square slab. On this rested the architrave, a quadrangular beam of stone stretching from pillar to pillar. Above the architrave was the frieze, divided into metopes (square spaces adorned with sculpture) by the triglyphs, surfaces cut in vertical grooves (see *Temples*, § 1). Above this again was a projecting cornice. (2) In the *Ionic* order the column was taller, being in height about nine times its diameter at the foot, and the fluting was narrower and deeper. The column stood on a base and was surmounted by a capital characterized by lateral volutes (like ram's horns). The frieze was continuous, not interrupted by triglyphs. (3) In the *Corinthian* order the column was similar to that of the Ionic order, but the capital [illegible] of an inverted bell shape, adorned [illegible] rows of acanthus leaves, giving rise [illegible] graceful volutes.

For ROMAN ARCHITECTURE, see *Art*.

Architheō'riă, see *Liturgy*.

A'rchon (*Archōn*), see *Athens*, § 2.

Archȳ'tas (*Archūtās*) of Tarentum, a Pythagorean philosopher and geometrician who flourished about 400 B.C. (and thus a contemporary of Plato). He was also a military commander and repeatedly led the forces of his city in successful campaigns. He is said to have invented the screw and the pulley, and to have solved (by geometry) the problem of the proportion between the sides of two cubes, one of which has double the content of the other. He was also said to have been drowned at sea, a tradition perhaps founded on Horace, Od. I. xxviii.

Arcti'nus (*Arktīnos*), see *Epic Cycle*.

Arctū'rus (*Arktouros*, 'guardian of *Arktos*', the Bear), a bright star in the constellation Arctophylax (which likewise means 'guardian of the Bear'), situated in the heavens near the Great Bear. The name Arcturus is sometimes wrongly applied to the whole constellation, of which it is one star. The Great Bear is also known as the Wain, in which case Arctophylax becomes Boōtēs, 'the Waggoner'. The morning rising of Arcturus, in September, was regarded as the time of the vintage and as the time when the cattle left the upland pastures. See the prologue to the 'Rudens' of Plautus, which is spoken by the star Arcturus. For the myth of the origin of Arcturus, see *Callisto*.

Areopagī'ticus, see *Isocrates*.

Areo'pagus (*Areios Pagos*), the Hill of Ares at Athens, to the W. of the Acropolis and separated from it by a depression (See Pl. 13a). According to legend, it was so called because it was there that Ares was tried for the murder of Halirrhothios son of Poseidon, the lover of Ares' daughter. According to legend again, as set forth in the 'Eumenides' of Aeschylus (see *Oresteia*), it was there that Orestes was tried for the murder of Clytemnestra, Athena referring the case to a tribunal of Athenian citizens. After the synoecism (see *Athens*, § 2), it was on the Areopagus that the Boule or Council of State held its sittings. Later, under the constitutions of Draco and Solon (qq.v.), the name was applied to the body which, sitting on this hill, judged cases of murder, malicious wounding, arson, and poisoning. These definite powers were never withdrawn from the Court of Areopagus, but it had also certain indefinite powers, which were abolished by Ephialtes (q.v.), viz. a general supervision of the magistrates, guardianship of the laws, control of education, and censorship of morals; and the competence to assume, in great emergencies, a dictatorial authority. It was composed of the men who had discharged without reproach one of the archonships, and these remained members of the Areopagus for life.

Ā'rēs (*Ărēs*), in Greek mythology, the son of Zeus and Hera (qq.v.), the god of war, or rather of warlike frenzy. He is not a personage of great importance in mythology, and plays no very glorious part in the stories in which he appears. He is a stirrer of strife, unchivalrous, and does not always have the advantage in encounters with mortals (see, e.g., under *Otus and Ephialtes*). For his intrigue with Aphrodite, see under her name. The Romans

but on this occasion the right herbs were omitted, and the experiment resulted in Pelias's death. Acastus, his son, thereupon drove Jason and Medea from Iolcos, and they took refuge at Corinth. For Jason's abandonment of Medea in favour of Glaucē, daughter of Creon, king of Corinth, and its tragic consequences, see *Medea* (Euripides' tragedy). Jason himself died at Corinth, killed, according to one story, as he sat under the old *Argo*, by the falling of a piece of her woodwork. For the subsequent adventures of Medea see *Theseus*.

The story of the Argonauts is the subject of Pindar's Fourth Pythian Ode, of the 'Argonautica' of Apollonius Rhodius, Valerius Flaccus, and Varro Atacinus (qq.v.), and in modern English literature of W. Morris's 'Life and Death of Jason'. The 'Golden Fleece' was the name of a famous order of chivalry instituted by Philip the Good, duke of Burgundy, in 1429.

A'rgos, a word meaning 'the plain', in the Homeric poems designated the whole of the plain of Argolis, roughly a triangle flanked on the NE. and NW. by mountains and on the S. by the sea, with Mycenae near the apex and nine miles from the sea, and Tiryns near the sea on the east (see Pl. 8). This was the country of Agamemnon, which had Mycenae (q.v.) for its capital; and the word Argives was also extended to include all the Achaeans who recognized him as their leader. After the Dorian invasion (see *Migrations* and *Dialects*), Argos was the name of the new capital of the conquerors of the region. They subdued Mycenae, Tiryns, and Nauplia, and the name Argos covered the whole of their territory. The city of Argos itself stood on the western side of the plain, four miles from the sea, at the foot of a steep mountain, which formed its acropolis. In the first half of the 7th c. B.C., under King Pheidon, Argos was the most important State in the Peloponnese, and the system of weights and measures that he introduced was adopted by the Peloponnesians. But the power of Argos sank as that of Sparta (q.v.) rose, and thereafter, [illegible] under the influence of [illegible] of Sparta, she played a secondary and not a very glorious role in the history of Greece. At the time of the Persian Wars she [illegible] her [illegible] to the Hellenic League under a cloak of neutrality. After [illegible] democratic government was introduced, and Argos allied herself with Athens against Sparta in 461. In the first part of the Peloponnesian War (q.v.) she remained neutral. After the Peace of Nicias, as a result of the efforts of Alcibiades, she in 420 joined Athens and shared her defeat at Mantinea in 418. This led to a fierce conflict between her aristocratic and democratic parties, which sided respectively with Sparta and Athens, and the decadence of the State increased in the course of this struggle; thereafter Argos exerted no considerable influence on the course of events.

A'rgus (*Argos*), (1) the herdsman that Hera set to watch Io (q.v.); he was called Argos Panoptēs, having eyes all over his body. When Hermes killed him, Hera placed his eyes in the peacock's tail; (2) the craftsman who built the ship *Argo* (see *Argonauts*); (3), in the 'Odyssey' (xvii. 292), the dog of Odysseus, which recognizes him on his return and then dies.

Aria'dne (*Ariadnē*), see *Theseus*.

Ari'cia, a town in a hollow of the Alban Hills. In a grove near it was the famous seat of the worship of Diana Nemorensis (see *Diana*).

Ari'on (*Ariōn*), (1) a semi-mythical poet of uncertain date, born according to legend at Methymna in Lesbos. He is said to have been a pupil of Alcman (q.v.), to have spent the greater part of his life at the court of Periander, tyrant of Corinth, and also to have visited Italy, where he amassed much wealth. On his return he was thrown overboard by the sailors, who desired to acquire his treasure. But a dolphin, charmed by the song he had been allowed to sing before his death, carried him to land. To Arion was attributed the creation of the dithyramb (q.v.) as a literary composition. He is also said to have been the inventor of the τραγικὸς τρόπος, probably meaning the tragic mode in music, the musical mode afterwards adopted in tragedy.

(2) The name of a legendary horse, the offspring of Poseidon (q.v.) and Demeter. It belonged to Adrastus (q.v.) and its swiftness enabled him to escape after the failure of his expedition against Thebes.

Aristae'us (*Aristaios*), in Greek mythology, son of the nymph Cyrēnē, whom Apollo loved and carried off to the region in Africa that bears her name. Aristaeus was a god of various kinds of husbandry, including bee-keeping, and of hunting. He fell in love with Eurydice (q.v.) and she, in trying to escape from him, trod on a serpent, from whose bite she died. The Dryads avenged her by killing all the bees of Aristaeus. In this calamity, according to Virgil (Georg. iv. 315 et seq.) Aristaeus on the advice of his mother consulted Proteus, appeased the nymphs, and

(q.v.) in 421. The plays that he produced during the next six years are lost. In 414 appeared the 'Birds' (q.v.), in 411 'Lysistrata' (q.v.), in 411 or 410 the 'Thesmophoriazusae' (q.v.), about 392 the 'Ecclesiazusae' (q.v.), and in 388 'Plutus' (q.v.). He wrote two comedies after this, which he gave to his son Arāros to produce, but which are now lost. One of these, the 'Kōkalus', we are told, started the type of the New Comedy, introducing romantic features which are characteristic of the plays of Menander. The life-work of Aristophanes, therefore, shows him as the chief representative of the Old Comedy (see *Comedy*), developing and intellectualizing it, then gradually transforming it in the direction of a new form of art. His dialogue is vivid and natural; his lyrics contain passages of much beauty; his indecency is coarse and outspoken but not prurient or morbid.

The political plays of Aristophanes show him a supporter of the country party, the farmers and landowners, and a vigorous opponent of the war policy from which these were the chief sufferers. But he jibes at all the leaders in turn, from Pericles to Cleophōn. He brings out, by caricaturing them, the ridiculous or evil sides of the opinions or customs of the moment, and no doubt the jokes and sarcasms that he levels at individuals and at institutions human and divine were taken good-humouredly and not too literally by his audience. Plato in his 'Symposium' (q.v.) represents Aristophanes as an agreeable and convivial companion who gives an amusing turn to a serious discussion, and this is perhaps the light in which to regard much of his work. It does not appear in fact to have affected the course of events.

Aristophanes had a direct influence on English literature, notably on Ben Jonson, Middleton, and Fielding. John Hookham Frere, one of the contributors to the 'Anti-Jacobin', translated several of his plays. R. Browning, in his 'Aristophanes' Apology' (1875), presents Aristophanes discussing with Balaustion, the former defending comedy as the representation of real life, and attacking the unnatural and ascetic Euripides, while Balaustion maintains the superiority of the tragic poet. The 'Plutus' and the 'Peace' were acted at Cambridge in 1536 and 1546 respectively. For an appreciation of Aristophanes' character and work, see Gilbert Murray, 'Aristophanes' (Oxford, 1933).

Aristo'phanēs of Byzantium, head of the Alexandrian Library (q.v.) c. 195 B.C. For his critical work in this capacity see *Texts and Studies*, § 2. He is said to have invented or regularized Greek accents; and he devised a set of critical signs indicating passages in manuscripts suspected of being interpolations or otherwise noteworthy.

A'ristotle (*Aristotelēs*) (384–322 B.C.), a great Greek philosopher.

§ 1. *Biography*

Aristotle was born at Stageira in Chalcidice, the son of Nicomachus, physician to Amyntas II, king of Macedonia. In 367 he came to Athens, and was a pupil of Plato until the latter's death in 347, that is to say for twenty years. He then left Athens. Stageira was destroyed in the same year by Philip of Macedon, and Aristotle settled at Assos in the Troad, where there was a sort of small colony of philosophers of the Athenian Academy, favoured by Hermeiās, the enlightened prince of the neighbouring city of Atarneus. There Aristotle remained for three years, probably lecturing and writing. He then went to Mytilene and taught there till 344. In that year he was invited by Philip of Macedon (q.v.) to be tutor to his son Alexander the Great (q.v.). To explain Aristotle's acceptance of this post it has been suggested that the appointment was perhaps made in connexion with some kind of diplomatic mission from Hermeias, who was negotiating with Philip against his Persian overlord. Hermeias, whose niece Aristotle married, presently came under Persian suspicion, was carried off to Susa, and there crucified. Aristotle wrote an epigram for his cenotaph at Delphi and a beautiful commemorative hymn. In 335, when Alexander started on his expedition to Asia, Aristotle returned to Athens, and opened there a school of philosophy which came to be known as the Peripatetic school from his habit of walking up and down (περιπατεῖν), while conversing with his pupils, in the paths of the Lyceum (a grove sacred to Apollo Lyceius, where there was a gymnasium). He collected manuscripts and formed the first considerable library; also a museum of natural objects, in the assembling of which he is said to have been aided by Alexander. He enjoyed the friendship and protection of Antipater, whom Alexander had left as governor of Macedon and Greece. After the death of Alexander in 323 the anti-Macedonian party at Athens regained the ascendant (Antipater had been summoned to Asia), and Aristotle quitted Athens. He died the following year at Chalcis. His will, preserved by Diogenes Laertius (q.v.), shows him to have been of a kindly and affec-

upper end is the 'prime unmoved mover,' an eternal activity of thought, free from matter, giving motion to the universe through an attraction akin to love; this prime mover he identifies with God. The Aristotelian 'form', the intelligible nature of a thing, differs from the Platonic 'Idea' (at least as Aristotle conceived it) in being immanent in the thing and not existing apart from it. The 'Metaphysica', as we have it, is a medley of materials from detached writings or lectures of different periods, and is not self-consistent.

3. On Natural Philosophy (Physics, Biology, Psychology), treatises known as (*a*) *Physica*, an examination of the constituent elements of things that exist by 'nature' ('nature' being 'an innate impulse to movement'), and a discussion of such notions as matter and form, time, space, and movement, with an exposition of the Four Causes, the Material Cause (that out of which a thing comes to be), the Formal Cause (the intelligible nature of a thing, that in virtue of which it is what it is), the Moving Cause (from which immediately originates the change), the Final Cause (the end or aim of the change); (*b*) *De caelo*, on the movement of celestial and terrestrial bodies. Aristotle knew that the earth is a sphere, but thought it was situated at the centre of the universe; his view that the distance between Spain and India by a westerly voyage might not be very great influenced Columbus; (*c*) *De generatione et corruptione*, on coming into being and passing away; (*d*) *Meteōrologica*, principally on weather phenomena. The group of works on biology includes the *Historia Animalium*, an introductory collection of facts regarding animal life, showing in some respects a surprising degree of observation (Aristotle knew, for instance, that whales are mammals); and a series of treatises in which he deals with the classification of animals, their reproduction, and the adaptation and evolution of their organs; for he lays stress on final causes in the problems of organic life. The group is closed by a treatise in three books—*De anima*, that is to say on the internal principle of movement and sensibility which holds bodies together and gives them life. This vital principle or 'soul' does not survive the death of the body, though the intelligent soul of man possesses a portion of 'active reason', which is immortal, and is perhaps to be identified with God. To the same group belong a monograph '*On the Interpretation of dreams*', and the *Parva Naturalia* on the general physiological conditions of life.

4. On Ethics and Politics. Aristotle regards ethics as a branch of politics in the wider sense, for the individual is essentially a member of society. His ethical treatises are known as the *Nicomachean* and *Eudēmian Ethics*. These cover much the same ground, though with certain important differences of view. The relation between the two works is not certain; they are probably editions by Aristotle's son Nicomachus and his disciple Eudēmus of two courses of his lectures on Ethics, the Eudemian earlier than the Nicomachean and representing an earlier stage in the development of Aristotle's moral theory, when the Platonic influence was still strong. The Nicomachean Ethics is generally regarded as the more valuable work. It is in the main a study of the end to which conduct should be directed—the Good. Aristotle accepts happiness (εὐδαιμονία) as this end, but rejects pleasure, honour, and wealth as the basis of happiness. He finds the highest happiness in a life of contemplation, as being the activity peculiar to man, in accord with the virtue of the best part of him (the rational principle), and manifested not for short periods but in a complete life. By contemplation he means contemplation of philosophic truth. But such a life is beyond the reach of the ordinary man, whose happiness is to be sought in moral virtue and practical wisdom. Aristotle, distinguishing between the moral and intellectual virtues, discusses the nature of moral virtue, and defines it as a disposition, developed by a proper exercise of the capacity, to choose a certain mean, as determined by a man of practical wisdom, between two opposite extremes of conduct; a mean, for instance, between asceticism and the yielding to uncontrolled impulses. Aristotle lays stress on the notion of moral intention; virtue of character becomes pre-eminent instead of virtue of intellect (cf. *Socrates*).

In the eight books of the *Politica*, Aristotle discusses the science of politics from the point of view of the city-state, which he assumes to be that most conducive to the fullest life of the citizen. He thinks the State was developed naturally by the grouping of families in villages, and of villages in a State, for the purpose of securing to the citizens a good and self-sufficing life. Since this moral end, and not material purposes, is the essential characteristic of the State, it is necessary that the power should rest, not with the wealthy or the whole body of free citizens, but with the good. He discusses citizenship, the classification of actual constitutions, and the various types of these, their diseases and the remedies; he recognizes the advantages of democracy, but finds

historical. Fine examples of them are seen in the sculptures of the Ara Pacis (q.v.) of the Augustan Age, and, at later stages of development, of the Arch of Titus and the frieze and column of Trajan; but breadth and grandeur of treatment are sometimes marred by excessive crowding of figures and meticulous attention to detail. There are also many examples of decoration of altars and columns with convolutions and festoons of foliage and flowers. Though the artists may, at least in the first period, have been mainly Greeks, the art was a new one.

Painting was used by the Romans chiefly to decorate the inner walls of houses. The subjects of these frescoes, of which many examples have been found in Herculaneum and Pompeii, were principally scenes from Greek myth, or single figures such as Orpheus or a Centaur, less frequently landscapes, still life, or contemporary scenes. Many of them show much beauty of colour, line, and expression.

Roman *architecture* was even more distinctive, being marked especially by the development of the arch, the vault, and the dome. It evolved the plans of great public buildings, on which our modern conceptions have been based; these buildings were remarkable for unity of design, solidity of construction, and grandeur of decoration (though the latter was sometimes tasteless). The masonry took the form of either ashlar, concrete, or brick. The architecture is seen at its best in such buildings as the Pantheon built by Agrippa in 27 B.C. (which survives much altered), the mighty Colosseum, and in the plan of the Baths of Caracalla; also in the great aqueducts, bridges, theatres, &c., of which the remains are still to be seen in all parts of the Roman Empire.

Mention must also be made of the art of *gem-engraving* which became popular at Rome in the last century of the republic and was further developed under the empire, both in the form of the *intaglio* where the design is sunk, and in the *cameo* where it is engraved in relief. Engraved gems were used for signet-rings, and the surviving examples include portraits of Caesar, Pompey, Cicero, and Tiberius. Larger examples are the splendid portrait of Augustus in the British Museum; the *Gemma Augustea* at Vienna representing Augustus, Tiberius, Germanicus, and a group of deities, with a military scene below; and the *grand camée* in Paris representing Tiberius, Livia, and Germanicus, with various symbolical figures. The gem-cutters were probably Greeks or artists from the Hellenistic East; the most famous of them was named Dioscoridēs.

Artemidō'rus (*Artemidōrus*) of Daldis, see *Divination* (*ad fin.*).

A'rtemis (identified by the Romans with Diana, q.v.), in Greek mythology the daughter of Zeus and Leto (q.v.), and sister of Apollo. For the legend of her birth see *Apollo*. She was a goddess of wild life, a virgin huntress, attended by a train of nymphs, and also a goddess of childbirth and of all very young things. She was also identified with the moon. A famous centre of her cult was Ephesus (q.v.), where her maternal character was prominent, and where she may have been in origin the Asiatic goddess of fertility, identified by the Ionians with the Greek Artemis; the high priest of the temple at Ephesus was known as the Megabyzus. At Braurōn in Attica there was an ancient shrine of the moon-goddess, supposed to contain the image of the goddess brought from Tauris by Iphigenia (q.v.). It was so highly venerated that a sanctuary was dedicated on the Acropolis of Athens to Artemis Braurōnia. Artemis had a special association with the bear (she turned Callisto, q.v., into a bear) and the little girls who were her temple-servants at Athens were called 'bears'. She is treated with scanty respect in the 'Iliad' (xxi. 489 et seq.), where Homer represents her as beaten by Hera with her own bow, and sent away weeping. See also *Hecate*. Artemis is involved in the myths of Callisto, Hippolytus, and Orion (qq.v.). See also *Britomartis*.

Artemi'sia (*Artemisia*). (1) daughter of Lygdamis king of Halicarnassus and after his death regent of his kingdom. With five ships she accompanied Xerxes in his invasion of Greece, and is said to have shown bravery and resource at Salamis. (2) The wife of Mausolus (q.v.).

Arundel Marbles, see *Marmor Parium*.

Arval Priests (*Fratrēs Arvālēs*), a college of twelve priests charged in ancient times with the observance of the annual ceremony (*Ambarvalia*, q.v.) designed to propitiate the gods of agriculture. The text of an Arval hymn survives, one of the earliest fragments of Latin literature. It is an invocation of the Lares and Mars (in his early character of an agricultural god) to protect the fields. The college of the Arval priests was revived by Augustus. As we know from inscriptions that have been recovered, they worshipped in a grove on the Via Campānia, five miles from Rome. They carried on the cult of the Dea Dia, an earth goddess, and on solemn occasions offered sacrifices for the

Greece proper. See *Persian Wars*, ...*ens*, § 4, and the names of the principal ...ek cities in Asia such as *Ephesus* and ...*letus*.

...sianism, see *Oratory*, § 1, *ad fin.*

...sinā'ria, a farcical comedy by Plautus ...dapted from the 'Onāgos' of the Greek ...omedian Dēmophilus.

Dēmaenĕtus, an indulgent father, wishes to help his son Argyrippus to redeem the courtesan Philaenium from an old procur-ess; but he is tyrannized over by his wife Artemōna, who keeps a tight control of the purse-strings. By a trick of one of his slaves he gets possession of twenty minae which were to be paid to Artemona's steward for some asses which have been sold (whence the name of the play), and father and son spend the evening banqueting with Philaenium. But a rival for the girl's favours, furious at finding himself anticipated, warns Artemona, who de-scends on the party, and with dire threats carries off her guilty husband.

The saying 'homo homini lupus' is derived from this play (l. 495).

Asi'nius Po'lliō, see *Pollio*.

Aspā'sia (*Aspăsiă*), see *Pericles*.

Assa'racus, the great-grandfather of Aeneas (see genealogy under *Troy*). Virgil refers to the Lar (see *Lares*) of Assaracus (Aen. ix. 259), and Aeneas finds Assaracus among his Trojan ancestors in Elysium.

Aste'ropē, one of the Pleiades (q.v.).

Astrae'a (*Astraia*), the 'Starry Maid', the constellation Virgo, identified with Dikē ...stice) by Aratus (q.v.). In the Golden ...(q.v.) she lived among men, but in ...later ages, owing to the wickedness ...men, she withdrew to the sky.

...strology, the art of predicting the ...ture from signs given by the stars, was ...troduced into Rome from the East. ...t came into some repute in the later days of the republic, and still more under the empire. Attempts to repress it were re-peatedly made by the emperors, and astrologers were banished under, e.g., Tiberius, Claudius, Vitellius, and Ves-pasian, not from disbelief in the genuine-ness of the art, but probably from fear of it as likely to favour conspiracies. The emperors themselves kept their own astrologers and caused horoscopes to be cast. In spite of repression, astrology con-tinued to be generally practised, as ap-pears from Juvenal, Sat. vi. 535 et seq.

Astrono'mica, see *Manilius*.

Asty'anax (*Astūanax*), known also as Skamandrios, the son of Hector and Andromache (qq.v.), born during the siege of Troy, and thrown from its battle-ments by the victorious Greeks after the capture of the city. See *Trojan Women*.

Asty'nomi (*Astunomoi*), see *Athens*, § 9.

Asy'ndeton ('not bound together'), a figure of speech in which words or clauses which in ordinary speech would be con-nected by conjunctions, are left uncon-nected; e.g. 'Quaero ab inimicis, sintne haec investigata, comperta, patefacta, sublata, deleta, extincta per me' (quoted by Quintilian, probably from a lost passage of Cicero).

Atala'nta (*Atalantē*), in Greek mythology, daughter either of Iasos an Arcadian, and Clymene (q.v.), or of Schoineus, a Boeotian. She was a great huntress and her part in the hunt of the Calydonian boar is told under *Meleager*. She refused to marry any man who could not defeat her in a foot-race; and any suitor whom she defeated was put to death. Hippo-menēs (or Meilaniōn) took up the chal-lenge, and by the advice of Aphrodite carried with him three apples of the Hesperides (q.v.). He dropped these at intervals, and as Atalanta could not resist the temptation to stop and pick them up, he won the race. The story of Atalanta and Meleager is the subject of Swinburne's beautiful drama 'Atalanta in Calydon' (1865).

Ā'tē (from ἀᾶσθαι 'to be blinded'), in earl... Greek mythology the personification ... blind folly or the agency which causes ... The *Litai* (prayers) follow after her, ... doing the evil she has done. In ... tragedians, Ate is a bane or curse ave... ing unrighteousness.

Atē'ius Ca'pitō, Gaius, see *Capito*.

Ate'llan Farces (*Fābulae Ātellā*... named from the town of Ātella in ... pania, appear to have been (for the su... is obscure) ancient comic dramati... formances, representing scenes in t... of country towns. Certain stock ... ters, Maccus the fool, Dossenn... hunchback, Mandūcus the glutto... pus the greybeard, &c., were ... introduced in ridiculous situation... of the later titles suggest burle... mythology. Atellan plays became ... at Rome probably in the 3rd c. ... were acted by amateurs. T... revived in more literary form, ... same stock characters and with... verse plot, by Pompōnius of B... Novius, who probably flourish... the 1st c. B.C. These farces w... professional comedians, and ... intermittently until the end ...

A.D. In this later form the Atellan farce was played after a tragic performance.

A'thamas (*Athamās*) in Greek mythology, son of Aeolus (q.v. (2)) and king of Thebes.

[illegible]

spinning and weaving (in this connexion see *Arachne*). She was also

the inventor of the flute (see *Marsyas*). She is generally represented as a woman of severe beauty, in armour, with the Gorgon's (q.v.) head on her shield. She is frequently referred to as [illegible]

[illegible]

houses, built of sun-dried bricks, were usually blank on the street side. W. of the

[illegible] the C[illegible] the [illegible] of the [illegible] [illegible] close to the city [illegible] The Stadium or race- [illegible] outside the walls, on the left, [illegible] For the places [illegible] under [illegible] the [illegible] [illegible]ldings above mentioned [illegible] [illegible]ames. See also *Long Walls*, *Piraeus*, and [illegible] *Metroum*, *Cynosarges*,

Origins and primitive constitution

[illegible]e Athenians claimed to be autoch[illegible]ous (original inhabitants of the [illegible]), but in fact there had been a pre-[illegible]enic population (see *Migrations and* [illegible]*lecls*) to which the Mycenean (q.v.) [illegible]ilization had extended. To this popu-[illegible]ion the migrations added successive [illegible]ellenic elements, especially Ionian, but, [illegible] is thought, without any violent con-[illegible]uest. Attica, by its position, lay outside [illegible]he stream of the Dorian invasion. Its [illegible]opulation in later times was further modified by the gradual infiltration of foreigners from many lands, attracted to it by the commercial importance of its capital. The country was not at first a single political whole, but was divided into small communities. At some moment, not later than the 8th c., a union (synoecism) of these communities was effected, associated by the ancients with the name of Theseus (q.v.). The precipitous hill known later as the Acropolis, which had long been occupied, was taken as the capital of the new State. It had at some early date been held sacred to the owl, later to the serpent-god Cecrops (q.v.), the legendary ancestor of the Cecropes, probably the first Greek occupants of the [c]itadel. Some later change in the dominat-[i]ng race appears to underlie the myth [o]f the defeat of Poseidon by the god-dess Athene. There was a contest between Athene and Poseidon for the land of Attica, and the gods promised the preference to whichever gave the more useful present to the inhabitants. Poseidon struck the ground with his trident and a horse sprang up (according to another version a salt spring on the Acropolis); Athene produced the olive-tree and was adjudged the victor. From her Athens took its name. The State was at first governed by kings, said to be descendants of Erechtheus (q.v.); the population was grouped in families (*genē*), *phratriai* (q.v.), and in four tribes (*phūlai*). The monarchical power gradually succumbed to the attacks of the old aristocratic families (*eupatridai*, q.v.), and it was replaced by the rule of three archons, elected at first for ten years and later annually, and a council (*Boulē*, q.v.). The three archons

(1) the King Archon, the king [illegible] in powers and made elective, [illegible] representative of the State; [illegible] the Eponymous Archon, the real head [illegible] especially the supreme judge [illegible] gave his name to the year (an event [illegible] said to have occurred in the archo[nship] of So-and-so); (3) the Polemar[ch] (q.v.), who commanded the military for[ces] and saw to the safety of the State. La[ter] the demand of the lower classes for the publication of the laws, hitherto unwritten, led to the appointment of six additional archons, *thesmothetai*, codifiers and guardians of the law (later these had important functions connected with judicial procedure, q.v. § 1). The Boule supervised the magistrates and was the judicial tribunal. It was composed of the men who had previously occupied one of the archonships. It held its meetings on the Areopagus (q.v.). Each of the four tribes was divided into twelve *naukrariai*, and each of these was required to furnish a ship for the State's navy. The presidents of the *naukrariai* appear to have formed an important administrative council. The population was further divided into *eupatridai* (the nobles), *geōrgoi* (peasants), and *dēmiourgoi* (artisans), and later according to wealth into *pentakosiomedimnoi* (those whose land yielded five hundred measures of corn or oil), *hippeis* (knights, those whose property yielded three hundred such measures, and who could therefore keep a horse), *zeugitai* (those whose property yielded two hundred measures, and who could keep a team of oxen), and *thētes* (small peasants and labourers). (For the area of land represented by the above qualifications, see *Agriculture*, § 1.) The definition of the three upper classes was later established on a monetary basis: the *pentakosiomedimnoi* were those who had an income of 500 drachmas, the *hippeis* of 300, and the *zeugitai* of 200. The magistrates were chosen from the wealthy aristocracy.

§ 3. *Seventh and Sixth centuries B.C.*

The accumulation of land and wealth [in] comparatively few hands, the increas[ing] indebtedness of the peasantry and th[e] consequent reduction to the position [of] serfs bound to the soil, provoked a so[cial] crisis about the middle of the 7th c. In [the] troublous period that ensued occu[rred] the affair of Cylon and the Alcma[eoni]dae (q.v.), followed by the legislati[on of] Draco (q.v.), and at the beginning o[f the] 6th c. by the legislation of Solon (q.v.) [and] the reforms introduced by the latt[er met with] only a limited success, and the st[rife of] parties continued. They were no[t]

territory ravaged, but with her fleet ... increased, and her ... Greeks ... more- ... tus, a ... centre, ... ulation ... istries;

... whose interests were ... Later Pisistratus gathered about himself a third group, the 'men of the hills' (diakrioi), the herdsmen and poor peasants who had no share in either agricultural or commercial prosperity, and these he organized as a frankly revolutionary faction. He seized the supreme power in 561 For the period of his tyranny and that of his sons, Hippias and Hipparchus, see *Pisistratus*. Their fall was succeeded by a struggle between the partisans of oligarchy and of democracy, headed respectively by Isagoras and Cleisthenes (q v) The latter won the day and introduced the changes that were to transform Athens into a truly democratic State, and in which Herodotus rightly saw one of the chief sources of her future greatness. The new democracy was attacked by jealous neighbours (Sparta, Boeotia, and Chalcis), but was able to drive them back (506) and consolidate its position.

It is in this period that the literary and artistic history of Athens may be said to begin. Although she did not as yet produce native poets and artists of importance (except Solon and the shadowy Thespis), Pisistratus and his sons were zealous patrons of literature and art, attracting Simonides and Anacreon to Athens, decorating the city with the works of foreign sculptors, and establishing musical and poetic contests at the festival of the Panathenaea. See also under *Homer*. Attic sculpture, still somewhat primitive, but graceful and sincere, was developing, and also the art of vase-painting.

§ 4. *Growth of the Athenian Empire: ... to the Thirty Years*

... Marathon ... ten years later, Athens had ...

... and raw materials for ... the control of the sea was therefore of great importance to her. She alone possessed a fleet capable of protecting Greece and the islands of the Aegean against Persian attack The Greek cities which had rebelled against Persia accepted the leadership of Athens, and this was the origin of the Delian Confederacy (see *Delos*) As head of this confederacy and by means of her colonies and cleruchs (q v) on the shores of the Aegean and Euxine, Athens under the guidance of Cimon and Pericles (qq v) became an imperial power. She obtained complete control of the allied forces by a series of administrative and political measures, and only three of her allies, Samos, Chios, and Mytilene, remained autonomous. By the constitutional reforms of Ephialtes (q.v.) and Pericles democracy reached its fullest development—the government of the people by themselves, offices open to all, and payment of the citizens for exercising their political rights, so that even the poorest could afford to take their share of the public duties But the empire of Athens offended Greek political sentiment, which was essentially in favour of the independence of each city-state, and her commercial expansion brought her into competition with the great trading city of Corinth The uneasiness of the latter was increased by the Athenian occupation of Naupactus at the mouth of the Gulf of Corinth (c 45?), and by the Athenian control over Megara both of which threatened the freedom of Corinthian commerce. By 459 Athens was at war with Corinth, and soon after with Aegina and Sparta. Bu... Athens, by also undertaking an attack o... ... Egypt attempted to... ...vas bloc... ...d a rel... ...stroyed... ...fallen at... ...d Boeo... (battle ... ...ns met with reverse... ..., including a se... ...eotians at Coron... ...refore glad to m... ...ce with Sparta in... thus ending what is sometimes kno... Peloponnesian War. Som... ...nstitutional changes fall ... ...ably the creation of ten g...

...ivalry with Sparta. In the ensuing ...gle between Sparta and Thebes we ... Athens in alliance with Sparta (369), ... an Athenian contingent was present ...he battle of Mantinea (362). Meanwhile ...ens was reviving her *old* empire in the ...gean (see *Timotheus* (2)) and causing ...scontent and uneasiness among her ...lies. A revolt of these broke out in 357, ...nd the attempts of Athens to suppress ... were ineffectual. What is known as the 'Social War' ended in the peace of 354, by which the independence of the principal members of the Confederacy was recognized. In accordance with the policy urged by Isocrates (q v), Athens renounced her attempt at naval empire. Her attention was shortly required in another direction, for Macedonia (q v) was rising to importance and threatening the Athenian position in the northern Aegean.

§ 7. *The struggle with Macedonia and the subjugation of Athens*

For the growth of Macedonian ascendancy, see *Philip of Macedon*. In the face of this development Athens had to choose between two policies: an attempt to recover her hegemony, or accommodation with Philip. Her course of action was the outcome of the conflict of two parties, a peace party directed by Eubulus, an able financier and a cautious statesman ... the honest and ...

[illegible]

...onciliate Athens ... supremacy by force ...driven to assert his supremacy by force of arms at Chaeronea (338). Athens was obliged to accept the lenient peace-terms imposed by Philip and to join the Hellenic confederacy organized by him. Whether the opposite policy might have proved more advantageous depends on whether Philip and Alexander would in any event have left Athens really independent. If not, the policy of Demosthenes was the only one that offered her a chance of freedom. After the abortive risings that followed the accession of Alexander the Great, and the destruction of Thebes which ended them, a period of tranquillity ensued at Athens. During this the most notable incidents are the attack on Demosthenes by Aeschines and the affair of Harpalus (see *Demosthenes*, § 1). The death of Alexander in 323 appeared to give an opportunity for the recovery of freedom, and Athens with various States of northern Greece revolted against Macedonia. Under the Athenian general Leosthenes the Greeks were for a time successful, and besieged Antipater, the regent of Macedonia, in Lamia (a Thessalian town). But in 322, after Leosthenes had been killed, the Lamian War ended with the battle of Crannon, in which the Macedonians had the advantage. The Macedonian fleet had played an important part in the war, and put an end for ever to the sea-power of Athens. Antipater imposed on Athens a change of her democratic constitution, and the franchise was restricted to citizens possessed of more than 2,000 drachmas. He placed a Macedonian garrison at Munychia. He also demanded the surrender of Demosthenes and the other anti-Macedonian agitators. Demosthenes took poison to avoid capture; the others were put to death. The democrats were reinstated at Athens under the brief rule of Polyperchon (the immediate successor of Antipater), but Cassander (Antipater's son) restored in the main his father's constitution and appointed (317) as his viceroy at Athens a distinguished Athenian citizen, Demetrius (q v) of Phalerum, a learned man and a friend of Aristotle. His ten years of virtual rule were a period of peace and prosperity for the city. None the less, when Demetrius Poliorcetes, son of Antigonus (see *Macedonia*, § 2), captured the city from Cassander in 307, he was looked upon by the Athenians as a liberator and ...ed divine honours.

...h c shows the last phase of ...ry and artistic pre-eminence of ... The character of her intellectual ... had somewhat changed. It had ... less creative, more analytical and ... more concerned with facts and their reasons. It was the age of Aristotle, the age also of the great orators, and of the New Comedy. Art became less simple and more realistic. It sought to render youth and grace rather than to interpret the old religious ideas. Praxiteles was the great sculptor of this period.

§ 8. *The Period of Decadence*

The 3rd c B C saw the end of the polit... cal importance of Athens. The Chremon... dean War (266–262 B C) is notable as t... last occasion when Athens took the le... against Macedon. Supported by Spa... and Ptolemy II she revolted agai... Antigonus Gonatas (see *Macedonia*, § ...) was besieged, and finally yielded ... famine. The war derives its name f... the Athenian Chremonides, who c... nized the alliance. In 229, on the d... of Demetrius II, son of Gonatas, A...

(see *Strategus*) from 501, and from 487 the choosing of the archons by lot. The archonship was in effect thrown open to all citizens from about 458/7.

The fifty years that followed the close of the Persian War saw the beginning of the great poetical and creative age of Athens, and were rendered illustrious by the names of Aeschylus, Sophocles, Euripides, Phidias, and Polygnotus. The position of Athens as saviour of Hellas from the barbarian, her sense of independence and political freedom, her newly acquired maritime empire, brought about an exaltation favourable to the production of great intellectual works. She was now moreover one of the chief commercial centres of the eastern Mediterranean, a point of attraction to visitors from all parts of the Greek world, where ideas and information could be freely interchanged, and wits were sharpened in the process. See *Pentecontaetia*.

§ 5. *The great struggle with Sparta to the Peace of Antalcidas* (387)

The peace with Sparta was destined to last only fifteen years, and in 431 began the decisive struggle between Athens and Sparta for the hegemony of Greece, and at the same time between Athens and Corinth for the control of the trade routes to the West (see *Peloponnesian War*). The failure of the Sicilian Expedition, the culminating incident of this war, was the signal for the revolt of many of the subject-allies of Athens, which she made vigorous and partially successful efforts to suppress. The latter part of the war was marked also by the co-operation against her of Sparta and Persia, furthered by the intrigues of the exiled Alcibiades (q.v.). An oligarchical revolution broke out in the city itself. A council of Four Hundred was established in 411, nominally supplemented by an assembly of Five Thousand, which was in fact never summoned. But the Athenian fleet at Samos remained democratic in sentiment, led by Alcibiades whom it had recalled. The revolt of Euboea at this time caused deep alarm at Athens, and the Four Hundred were overthrown by the end of the same year. In this oligarchic movement and also in its overthrow Theramenes (q.v.) took an important part. A constitution devised by him, the rule of the Five Thousand, was now set up. It was a mixture of oligarchy and democracy praised by Thucydides and Aristotle. This was displaced after the victory of the Athenian fleet at Cyzicus (410) and democracy was restored, largely under the influence of the demagogue Cleophōn; democratic rule endured until the surrender of Athens to Sparta in 404. Athens emerged from the Peloponnesian War crippled, impoverished, and at the mercy of the Spartan Lysander (q.v.). This gave an opportunity to the oligarchs, and under the menace of Lysander, a body known as the Thirty, of which Critias (q.v.) was the leading spirit, was nominated to frame a constitution and meanwhile to rule the State. A council of Five Hundred, supporters of the oligarchy, was appointed, and a reign of terror followed. But dissensions arose among the oligarchs and civil war broke out, the democrats being led by Thrasybulus (q.v.). It was ended by the intervention of the Spartan king Pausanias, and the old democracy was restored (403). In 395 Athens joined Thebes, Argos, and Corinth in their attempt to overthrow the Spartan supremacy (see *Thebes*), an attempt that failed in its object and was terminated by the inglorious peace of Antalcidas (387), dictated by the king of Persia, who recovered the Ionian cities of Asia Minor and remained master of the Aegean.

During this period, although the age of the great tragedians was drawing to a close (Euripides died in 406), the wonderful intellectual productiveness of Athens continued, illustrated by the names of Socrates, Plato, Thucydides, and Aristophanes.

§ 6. *The Fourth century to the rise of the Macedonian Empire*

The political interest now passes to the struggle of Sparta and Thebes (q.v.), in which Athens played only a secondary part. A wanton raid by a Spartan force under Sphodriās on the Piraeus in 378 led to the alliance of Athens with Thebes, to war with Sparta, and to the development of a second Athenian Confederacy, composed of various islands and cities of the Aegean, Corcyra, and other States, professedly directed against Sparta. Athens retained her commercial supremacy and recovered a good deal of her maritime power, for the loss of her empire had not deprived her of her sources of prosperity, and her successes in the war with Sparta, which was terminated by the peace of Calliās in 371, did much to restore her prestige. The most prominent Athenian statesman of this period was Callistratus (q.v.), whose general policy was based on harmony with Sparta and hostility to Thebes. The latter State, under the leadership of Epaminondas (q.v.), was now rising to the hegemony of Greece, and Athens was more influenced by jealousy of her neighbour than by her

old rivalry with Sparta. In the ensuing

[illegible]

323 appeared to give an opportunity for the recovery of freedom, and Athens with

various States of northern Greece revolted against Macedonia. Under the Athenian

[illegible]

nized the alliance. In [illegible] of Demetrius II, son

recovered her freedom. Philip V, grandson of Demetrius, once attacked her, but otherwise she had a peaceful existence until 88. After the defeat of the Achaean League by Mummius in 146, Greece became a Roman protectorate, not yet a province. Some cities were taxed by Rome; others, including Athens and Sparta, were not. There was a revival of material prosperity and of religion. The great quadrennial festival of Athens at Delos, for instance, was restored. But this prosperous period came to an end with the Mithridatic War of 88–86, when Athens, which had espoused the cause of Mithridates, was sacked and in part destroyed by Sulla. Greece suffered severely both from Sulla's exactions and depredations and from the barbarian allies of Mithridates, who sacked Delphi. Even greater ruin followed from the Roman civil wars, and endured until Augustus made Greece a Roman province in 27 B.C. But in spite of her political decline, Athens retained much of her intellectual prestige and continued to be frequented as a centre of philosophic study (see *Hellenistic Age*, § 2). She was patronized in the 2nd c. B.C. by the Attalids (q.v.) of Pergamum, who adorned her with colonnades and sculptures. Apollodorus (q.v.) composed there his works on chronology and mythology; Timaeus (q.v.) spent many years there. It became fashionable for Romans to pass some time in study at Athens. Atticus (q.v.) lived there for many years; Cicero and Cicero's son and Horace were among those who studied in the city. Horace, and in a later age Lucian, rejoiced in the peaceful charm of Athens as compared with the turmoil of Rome. Athens enjoyed some revival of her lustre under Hadrian and the Antonines, and Julian the Apostate was a lover of the city. The end of her period of intellectual eminence came in A.D. 529, when Justinian ordered the closing of her schools of philosophy.

§ 9. *General administration in the Fifth and Fourth centuries*

A striking feature of the Athenian democratic system is the power wielded by orators who held no official position. We have instances of this in Alcibiades, Cleon, and Demosthenes, who as private citizens exerted at times a dominating influence on the course of events. The actual administration in the 5th and 4th cc. was carried on by a large number of officials of various grades. Except where experience or technical knowledge was required, officials were as a rule chosen by lot, for one year, and as a rule in boards of ten, one from each tribe. Though this method may appear strange to us, its results seem to have been on the whole satisfactory. It must be remembered that the lots were drawn only among candidates who offered themselves, that the successful candidate had to pass the ordeal of the *dokimasia* (examination as to worthiness by the Boule or Heliaea) before entering on office, that he was liable to account for his actions while in office, and that the system of boards tended to yield an average of ability. The chief administrative officials were the archons (but their functions were largely ceremonial and judicial) and the *strategoi* (see *Strategus*). Next in order of importance were perhaps the numerous treasurers, who had charge of the public moneys assigned to various funds (see § 11 below). Chief among these were the ten Treasurers (*tamiai*) of Athena. There were also (besides the receivers-general referred to in § 11 below) ten *pōlētai*, who sold confiscated property, farmed out taxes, &c.; ten *praktores*, who collected judicial fines; and ten *logistai*, who audited the accounts of outgoing magistrates. The policing and care of the city were in the charge of ten *astynomoi* (five for Athens and five for the Piraeus), while street repairs were looked after by five *hodopoioi*. There were also boards of market-inspectors, inspectors of weights and measures, &c. All the above were chosen by lot. The *hellēnotamiai* or treasurers of the federal tribute were probably *elected*, as were also such technical officials as the surveyor of the water-supply, and the specially appointed commissioners of public works (when such works were undertaken). The policing of the city was carried out by a body of 300 Scythian archers (public slaves), and there was a board known as *the Eleven*, under whom were the executioner, the gaolers, and the officials who arrested malefactors (all these subordinates were public slaves). Public slaves were also employed in many clerical functions, some of them important, such as the care of archives. See also *Boule*, *Ecclesia*, and *Judicial Procedure*, § 1.

§ 10. *Economic Conditions*

(*a*) *The Archaic period.* The archaic period (7th–6th cc. B.C.) which succeeded the Homeric Age (q.v.) witnessed a transformation of the Homeric patriarchal economy. The power of the head of the family weakened, the State became more powerful, the individual freer. Population increased and the soil became insufficient to support it. Land was converted largely

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accounts of the construction of the Erechtheum in 409–408 suggest that citizens were then taking only a small part in industry, leaving manual occupations to metics (q.v.) and slaves. These seem likewise to have taken the chief part in commerce.

The annual rent of land and houses in the 4th c. was normally equal to about 8 per cent. of their capital value. The rate of interest on loans on mortgage was normally 12 per cent. For commercial loans it was generally 16–18 per cent.; but for loans on marine ventures it was much higher. For the full navigation season of seven months it might be 30 per cent.; it might even be more for voyages involving special risks. Banking was highly organized by the end of the 5th c.; banks lent on mortgage, on cargoes, or on personal security, and issued letters of credit on correspondents abroad. The bank founded by Antisthenes and Archestratos at the end of the 5th c. and carried on in the 4th c. by the famous Pasion, had large foreign transactions, especially with Byzantium; when Pasion retired it had a capital of 50 talents (£10,000).

Urban industries (pottery, metal-working, &c.) were conducted on a comparatively small scale. The largest factory we know of was that of Cephalus, the father of Lysias, which employed 120 slaves on the manufacture of shields. The two factories of the father of Demos-...nes employed respectively 33 on the ...ufacture of arms and 20 on the manu-...ure of beds. The shoemaker in the ...e of Herodas had 13 assistants. Even ...ip-building appears to have been carried on in a large number of small yards. Many industries were purely family affairs in the hands of an artisan and his wife. The return from industry appears to have been normally 30 per cent. a year on the capital value of the slaves employed, but allowance has to be made in this for amortization.

There is occasional mention of large fortunes at Athens, but they do not appear to have been numerous. Callias, cousin of Aristides and son-in-law of Cimon, was reputed the richest man in Greece; he is said to have had 200 talents (say £40,000). Nicias had 100 talents. Both these fortunes were derived from mining enterprises.

See also *Agriculture*, § 1, *Slavery*, § 1, *Colonization*, § 1, *Hellenistic Age*, § 1.

§ 11. *Finances in the Fifth and Fourth centuries*

The public revenue of Athens in the 5th and 4th cc. consisted principally of the following items (talent = about £200, drachma = about 8d.).

(*a*) The produce of the silver mines at Laurium. These were leased to contractors, who extracted the ore by slave labour. The annual revenue was probably 50–100 talents.

(*b*) The *metoikion*, a direct tax on the resident aliens, 12 drachmas on each head of a family. The yield was probably 20 talents or more.

(*c*) Customs duty on goods imported and exported at the Piraeus, 2 per cent. *ad valorem*, yielding 30–40 talents. There were also minor taxes, such as octroi and market dues.

(*d*) Judicial fees and fines. In addition to the judicial fees payable by litigants, a considerable revenue accrued to the State from penalties in public suits (see *Judicial Procedure*, § 1), which took largely the form of fines, and occasionally of confiscation of property. Moreover the accuser in a public suit who failed to secure one-fifth of the votes paid a fine of 1,000 drachmas. The revenue from these sources (which went to supply the fund from which the jurymen were paid) must have varied considerably and cannot be estimated.

(*e*) In war time the *eisphora*, an extraordinary tax on the estimated capital of each citizen owning property worth more than 1,000 drachmas, at the rate of 2 or 3 per cent. Metics were subject to the tax at a higher rate. In 428 B.C., when it was perhaps first imposed, it yielded 200 talents.

(*f*) From the middle of the 5th c. and until the break-up of the Athenian Empire, the *phoros* or tribute of the allies, an amount that varied, at first about 400 talents (actually received), later much more, perhaps 1,000 talents.

(*g*) The budget was helped out by the system of liturgies (q.v.) or public services discharged by the wealthier citizens.

The total revenue amounted in 431, according to Xenophon, to not less than 1,000 talents.

The public expenditure varied greatly, especially as between periods of peace and war. At certain moments, for instance after the Persian Wars, and in the time of Pericles, heavy expenditure was incurred for public works and the building of temples (see the figures under *Parthenon*). The provision of the fleet and the pay of the crews absorbed the greater part of the tribute of the allies. Even in time of peace part of the fleet was kept in commission. A trireme with its crew of 200 men receiving 2–3 obols a day would cost for pay alone 2,000 to 3,000

A'ttalids, the dynasty that in the course of the 3rd c. B.C. acquired Pergamum, in the NW. of Asia Minor, and its surrounding territory, expanded its dominions at the expense of the Seleucids (q.v.), and enjoyed the support of Rome. Attalus I (241–197) was the nephew and adoptive son of Eumenes, who first secured the independence of Pergamum from the Seleucids (see his life by Plutarch). By driving back the Galatian barbarians, Attalus obtained power and prestige, took the royal title, and was able to bring under his control for a time nearly the whole of Seleucid Asia Minor. In 201 the Pergamenes and the Rhodians became embroiled with Philip V of Macedonia (q.v., § 3) and took the momentous step of soliciting the support of Rome. This gave Rome the pretext for the Second Macedonian War and for intervention in Greek affairs. As the ally of Rome against Antiochus III at the great victory of Magnesia (190 B.C., see *Seleucids*), Pergamum established its position as the leading State in Asia Minor, receiving the bulk of the dominions ceded by Antiochus. In 172 Eumenes II of Pergamum again stimulated Rome against Macedonia and provided the pretext on which war was declared against Perseus in 171. The dynasty of the Attalids came to an end in 133 B.C., when Attalus III bequeathed his dominions to Rome. The government of the Attalids was efficient, and it was successful in accumulating wealth, partly from slave labour in the royal factories which produced parchment and textiles. Under them, the treatment of the population and subject cities appears to have been more arbitrary than that of the Seleucids, who were regarded as the champions of Hellenism. This, and the relations of the Attalids with Rome, made Greek feeling hostile to them. On the other hand they provided a bulwark against the Galatians. With their wealth they made Pergamum into a splendid city, adorned with sculptures. Those commemorating the victory of Attalus I over the Gallic invaders included a bronze representation of the 'Dying Gaul' of which a marble reproduction survives in the Capitoline museum. Eumenes II erected a great altar to Zeus with a frieze, some 400 feet long, showing the battle of the Gods and the Giants. Under the same king, Pergamum became an important centre of literary studies, and a great library was built, the rival of that of Alexandria. It was at Pergamum that the use of parchment (a word derived from Pergamum) was first developed on a large scale (see *Books, Ancient*, § 5). The Pergamene kings sent sculptures to Athens and erected two colonnades there (see *Stoa*).

A'tthis (meaning 'Attic'), a name given to chronicles of early events in Attica. The first of such chronicles was made by Hellanicus in the 5th c. B.C. (see *Logographi*), and the best-known by Philochorus in the 3rd c. B.C. Only fragments of their chronicles survive.

Attic dialect, see *Migrations and Dialects*.

Attic Nights, see *Gellius*.

A'ttica (*Attikē*), a mountainous and in great part arid country, forming the SE. promontory of central Greece, about 1,000 square miles in extent, or a little larger than Derbyshire. Its city was Athens (q.v.). See Pl. 8.

A'tticus, Titus Pompōnius (109–32 B.C.), the intimate friend of Cicero, was born at Rome of an equestrian family. He withdrew in 88 from the turbulence and bloodshed of Rome to Athens, where he lived for many years (whence his cognomen Atticus). He took no active part in the politics of the ensuing troubled period, but maintained an attitude of neutrality and friendship with all parties. He helped Marians and Pompeians in their hours of difficulty; he protected Cicero's wife Terentia when Cicero went into exile, and Antony's wife Fulvia and his lieutenant Volumnius at the time of Mutina. In consequence he was spared by Antony in the proscriptions. He became the friend of Augustus, and his daughter married Agrippa, the minister of the latter. Their daughter Vipsānia married Tiberius and was mother of the younger Drusus (see *Julio-Claudian Family* and *Germanicus and Drusus*, n. 1). Pompōnia, sister of Atticus, married Cicero's brother Quintus. The series of Cicero's letters to Atticus begins in 68, and their friendship, which had its origin when they were fellow students in youth, continued until Cicero's death. Cicero constantly turned to him for sympathy in distress and difficulty, and for advice, both in connexion with public and private affairs. Atticus had inherited a considerable fortune, with which he bought land in Epirus, and which he gradually increased by judicious investment. He became very wealthy and had strong literary tastes; he kept a large staff of slaves trained in copying and binding manuscripts. He acted as Cicero's publisher. His works, which have not survived, included a 'Liber Annalis', an epitome of Roman history in one book, dealing with laws, wars, and political events from the earliest times to his own day; and a genealogical treatise on certain

Roman families and the magistracies they had held. He also helped to establish the date of the founding of Rome (see *Calendar*.) We have a life of him by Nepos (q.v.).

A'ttis, a Phrygian deity associated with the myth of Cybele (q.v.) or Agdistis. Attis was the son of Nana, daughter of the river-god Sangarius (a river in Asia Minor). She conceived him after gathering the blossom of an almond-tree sprung from the blood of Agdistis. When Attis wished to marry, Agdistis, who loved him and was jealous, drove him mad, so that he castrated himself and died. At the prayer of the repentant goddess, Zeus allowed his spirit to pass into a pine-tree, while violets sprang from his blood. This myth [illegible]

Augury and Auspices. *Auspices* (au- [illegible]

prayer for a sign, he sat looking southward. (In certain places, e.g. in the Arx on the Capitoline hill, there were permanent *templa*, the view from these might not be obstructed by new buildings.) Signs on the E. side (the augur's left) were regarded as propitious, on the W. as unfavourable. Hence, in general, signs on the left side were of good omen. (There was also authority for the augur adopting an eastward-facing position.) The signs were either the flight or song of birds, thunder and lightning, or the movement of animals. Later, auspices were taken, especially during military operations, from the manner of feeding (eager or the reverse) of chickens. The gods, moreover, might spontaneously send a sign, such as thun- [illegible]

that of the consul C. Flaminius, who, on [illegible]

ommemoration of Augustus. They were reedmen, who thus acquired in Rome the social standing they desired. Trimalchio, in the novel of Petronius Arbiter (q.v.), prides himself on being a *sevir Augustalis*, an honour all the greater because he was chosen in absence without having to stand for election. (3) During his lifetime, Augustus had associated his 'genius' (see *Religion*, § 5) for purposes of worship with the Lares Compitales, the Lares of the cross-roads. He instituted the *Magistri Vicorum* to attend to the worship. These Augustales also were freedmen. The connexion and difference between *Seviri Augustales*, *Seviri et Augustales*, *Magistri Augustales*, and *Augustales* (in the provinces), is still far from clear.

Augustā'lia, *Ludi*, § 2 *ad fin.*

Augustan Age of Roman literature, a term applied to the period which followed the Ciceronian Age (q.v.), and of which the empire of Augustus was the chief historical feature; it is generally regarded as covering the years from the death of Julius Caesar (44 B.C.) to the death of Ovid in A.D. 17. The great authors of this period were Virgil, Horace, Tibullus, Propertius, Ovid, and Livy. The period covers a variety of political conditions, for the old republican system did not end until after the battle of Actium in 31 B.C., and even then continued nominally.

The most prominent characteristic of s period was the restoration of tranquillity and order after nearly a century revolution, civil turmoil, and massacre. olitical activity came to an end with the nstitution of the empire; freedom of political and historical inquiry and expression was limited; hence the disappearance of oratory and the scantiness of prose literature in general during this age. Poetry is frequently under the influence of patrons such as the emperor himself and other men in high official positions, like Maecenas and Messalla; it is addressed to a polished society, and is concerned with patriotic themes (pride in Rome and its imperial destiny), or with the passion of love, or with the beauty of nature. It is a mature literature, the product of study and training, showing less originality and spontaneity than the literature of the preceding age.

Augu'stine, St. (*Aurēlius Augustīnus*) (A.D. 354–430), was born at Thagastē in Numidia. His father was a pagan; his mother, Monica, was a devout Christian and greatly influenced her son. He taught rhetoric successively at Thagaste, Carthage, Rome (383), and Milan. At Milan he came under the influence of Bishop Ambrose (q.v.), and in 387, after a long intellectual and moral struggle, in which he states that he was influenced by the 'Hortensius' of Cicero, received Christian baptism. He then returned to Africa (Monica dying at Ostia on the way) and became a priest, and in 395 bishop of Hippo, which office he occupied till his death. He was a man of wide erudition, with a bent for philosophy, of strong practical sense, combined with intense sensibility and an ardent religious faith. Many of his writings, especially his earliest works, have a philosophic cast: the 'Contra Acadēmicos', 'De Vita Beāta', and 'De Ordine' are a criticism, from the religious standpoint, of ancient philosophy. His treatises 'De Immortālitāte Animi' (in which he adopts the Platonic arguments for a future life) and 'De Libero Arbitrio' (in which he discusses the vexed question of free will and divine foreknowledge) are other examples of his philosophical attitude. After his appointment to his bishopric his writings assume a more purely religious character—polemical treatises against the Manichaean an Pelagian heretics and the Donatist schimatics, letters of advice, encouragemen instruction, or direction, and numero practical treatises. His methods as teacher of Christianity are set forth in t works, 'De Catēchizandis Rudibus' (the Art of Catechizing') and 'De D trīna Christiāna' on a scheme of Chris education, including the interpretati the Scriptures and Christian eloqu His two most famous works are his fessions', the moving story of hi spiritual struggles, written for the e tion of others, with deep psycho insight; and his 'De Civitāte Dei 'The City of God', the longest tains twenty-two books) and th of his writings; he worked on it f fourteen years. Augustine's early of rhetoric left its mark not o wide knowledge of profane liter in an easy, supple style and a fo rhetorical devices and conceits

Augu'stus, an honorary titl in 27 B.C. on C. Julius Caesar the first Roman emperor. S and *Rome*, §§ 7 and 9. He title because it had no mor and yet designated him greater than an ordinary cit

The title Augustus was a succeeding emperors at the Senate and gradually becam designation. The title *Au* ferred on Livia after the de and was afterwards borne

of the imperial family, not always consorts of the emperor.

Aulula'ria [illegible]

a pot full of treasure [illegible]

[illegible] marry her. But [illegible] Megadōrus proposes [illegible] girl's hand. Euclio thi[illegible] has designs on the tre[illegible] from his house, and h[illegible] after another. He is [illegible] Lyconides. The latter [illegible] the treasure, and res[illegible] who, overjoyed at its re[illegible]

[illegible] fest thievish intention, is also famous. The 'Aulularia' was performed at Cambridge in 1564 before Queen Elizabeth.

Au'lus Ge'llius, see *Gellius*.

Aurō'ra, see *Eos*.

Auso'nia, a poetic name for Italy, from *Ausones*, an ancient, perhaps Greek, name for the inhabitants of middle and southern Italy.

Auso'nius, Decimus Magnus (c. A.D. 310–c. 395), the son of a [illegible] Bordeaux, was educated [illegible] Toulouse, and after teachi[illegible] thirty years at Bordeaux was a[illegible] tutor to Valentinian's [illegible] With his pupil he accom[illegible] tinian's expedition of 368–9 against the Germans, and under Gratian [illegible] rapid official advan[illegible] fect of the Galli[illegible] Italy, Illyria, and A[illegible] emperor's son, and [illegible] He then returned [illegible] Bordeaux, where he [illegible] most of the remai[illegible] he was at Trèves [illegible] usurpation of Max[illegible] ally at least a Chris[illegible] depth of religious [illegible] dissuade his pupil P[illegible] ing the world for a [illegible]

He wrote a great deal of verse in a great variety of metres, showing [illegible]

[illegible] his journey through Gaul, apostrophe to the river, list of its fishes, description of its vineyards, the reflections in its water, aquatic sports, the luxurious villas on its banks, its tributaries, ending with its junction with the Rhine and a final tribute of praise.

Ausonius possesses neither depth, insight, nor passion, but he shows affection for his country and feeling for natural beauties, and his verse (which includes, besides the pieces named above, Epistles, Epigrams, &c.) throws light [illegible]

Au'ster, the south wind (Gk. *Notos*).

[illegible] was [illegible] witted [illegible] her of [illegible] Iliad'.

traditional view, the Aventine, within the wall of Servius Tullius *Rome*, § 1), remained outside the *rium* or city boundary for religious ns until the time of Claudius. An- theory is that it was not included in any wall until the rebuilding of Servian Wall in the 4th c. B.C. It was scene of the story of Hercules and us (q.v.), whose cave Evander showed Aeneas (Aen. viii. 184 et seq.). In er times it was a quarter occupied by e poorer classes, and was crowned by temple of Diana.

Ave'rnus, a lake near Cumae and Naples. Close to it was the cave by which Aeneas descended to the nether world (Aen. vi). The name was sometimes used for the nether world itself. It was generally written in Greek Ἄορνος, which was supposed to mean 'without birds', and the lake was in consequence thought to be birdless, a feature which is often referred to.

Avēs, see *Birds*.

Avie'nus, RUFIUS FESTUS (4th c. A.D.), who tells us that he was a native of Volsinii and twice proconsul, was author of an extant translation of Aratus (q.v.) into Latin hexameters. Of two other verse translations by him (of Greek poems on geographical subjects) the whole of one and part of the other survive.

B

Ba'brius, VALĔRIUS (?) (c. A.D. 100?) of whom nothing is known, author of 123 Aesopic fables (see *Aesop*) in Greek choliambic verse (see *Metre*, § 5), pleasantly told and probably based on some prose collection of these. The fables of Babrius are extant.

Ba'cchae, a tragedy by Euripides, produced in 405 B.C. by his son after his death, probably written after Euripides had gone to Macedon to the court of Archelaus; the last of the great Greek tragedies.

Dionysus, the young god, son of Zeus and the Theban princess Semele (q.v.), travelling through the world to make himself known as god to man, comes to Thebes, where his worship has been rejected, even by Agăvē, sister of Semele and mother of Penthĕus, king of Thebes. Dionysus has maddened the recalcitrant women, and sent them to adore him on the mountain. Pentheus, bitterly hostile to the new religion in spite of the remonstrances of his grandfather Cadmus and of Tiresias (qq.v.), insults and tries to imprison Dionysus (it is usually supposed that the poet intended to represent Dionysus himself in the captive; but in the tragedy itself the captive proclaims himself merely a votary of the god). By him Pentheus is induced to spy on the women's mystic worship, is discovered by them, and torn in pieces. Agave, in her frenzy, bears his head triumphantly to Thebes. It is only when she recovers that she finds she has killed her son. Dionysus proclaims the doom of the house of Cadmus, and Cadmus himself and Agave go their ways into exile.

Pentheus exemplifies the limitations of ordinary human reason, closed to the mysteries beyond the material world. But while Euripides shows sympathy with the mystic side of the Dionysiac religion, he appears to condemn its extravagances.

Bacchanā'lia (*Bacchānālia*), orgies of Dionysus (q.v.) or Bacchus. They spread in Italy early in the 2nd c. B.C., led to excesses, and had to be suppressed in 186 B.C. The decree of the Senate forbidding these rites survives in an inscription.

Bacchi, see *Dionysus*.

Ba'cchiac or **Ba'cchius**, see *Metre*, § 1.

Ba'cchidēs, a comedy by Plautus, adapted probably from a lost play (*Δὶς ἐξαπατῶν*) of Menander.

A young man is searching on behalf of an absent friend for the courtesan Bacchis of Samos; he finds her, but falls under the charm of her sister Bacchis of Athens. His conduct arouses suspicion in his friend's mind until it comes out that there are two courtesans of the same name. The slave Chrȳsalus is the pivot of the play. I contrast to the pedagogue Lȳdus, he aid his young master in his love affair, l ing unblushingly and resourcefully. a bold and ingenious trick he extra from the young man's father the mon required for the affair, and likens him to a conqueror of Troy. Finally the si beguile the fathers of the two young into forgiveness and all ends merrily

Ba'cchus (*Bakchos*), see *Dionysus*.

Bacchy'lidēs (*Bakchulidēs*) (c. 450 B.C.), born like his uncle Sim (q.v.) in the island of Cĕōs, a Greek poet. He appears to have visited the Hieron I of Syracuse (q.v., § 1), wh celebrated in three odes. He wrot lyrics of all the principal kinds. Th a discovery among the Oxyrhynchu (see *Papyri, Discoveries of*), w nineteen of his poems (more or l lated), including thirteen *epini* and five other poems classed

only from Cicero's dialogue.

Bandu'sia, a fountain celebrated by

quadrans (a small copper coin, one fourth of an *as*).

Ba'ssarids (*Bassarides*), votaries of Dionysus (q.v.); a word perhaps meaning 'wearers of fox-skins'.

Bathos, in rhetoric, a ...

Ba'ttus, the founder of Cyrene, see *Colonization*, § 4.

Ba'vius and Mae'vius ...

"Jupiter spits the bleak Alps over with white snow." This line is parodied by Horace, Sat. II. v. 39-41.

Baths, ...

Bē'driacum, between Cremona and Verona, where in A.D. 69 Otho's forces were defeated by the Vitellians, and where

Belisā'rius, see *Justinian*.

Belle'rophon (*Bellerophōn* or *Bellerophontēs*), in Greek mythology, son of Glaucus (q.v. (3)), the son of Sisyphus (q.v.). He spent some time at the court of Proetus, king of Argos, where Anteia (or Stheneboea), wife of Proetus, fell in love with him. As he slighted her passion, Anteia accused him to her husband. Proetus, unwilling to violate the laws of hospitality by killing Bellerophon under his own roof, sent him to his father-in-law Iobates bearing a letter requesting him to put Bellerophon to death (whence the expression *Bellerophontis litterae*. Homer says σήματα λυγρά; it has been disputed whether this was a letter.). Iobates accordingly sent Bellerophon against the Chimaera (q.v.); but Bellerophon, with the aid of the winged horse Pegasus (q.v.); destroyed it. He then defeated the fierce tribe of the Solymi, and the Amazons, with whom he was sent to fight, and overcame the warriors placed in an ambush to await him on his return. Thereafter Iobates, despairing of killing him, gave him his daughter to wife, by whom he was father of Laodamīa, mother of Sarpedon (qq.v.), and of Hippolochus, father of the Glaucus (q.v. (4)), who at the siege of Troy exchanged armour with Diomedes. But he came to be hated of the gods; two of his children perished, and he is last heard of 'wandering alone, eating his heart out, avoiding the paths of men' (Il. vi. 201–2). Later legend relates that he attempted to fly to heaven on Pegasus, but that Zeus by a gadfly caused the horse to throw its rider.

Bello Cīvīli, *Commentarii de*, see *Commentaries*.

Bello Gallico, *Commentarii de*, see *Commentaries*.

Bellō'na (in the old form of the name, *Duellōna*), the Roman goddess of war. The first temple to her appears to have been built by Appius Claudius Caecus (q.v.) in the Campus Martius. (In Pliny's 'Natural History' we are told that in 495 B.C. Appius Claudius Regillus consecrated at Rome the images of his ancestors in a temple dedicated to Bellona. Wissowa believes this to be an additional explanation and that the temple of Appius Claudius Caecus is referred to.) The temple, being outside the walls, was used for meetings of the Senate to receive foreign ambassadors and Roman generals returning from active service (see *Triumph*). Here took place, after the battle of the Colline Gate, the meeting between Sulla and the Senate, when the proceedings were interrupted by the shrieks of Sulla's enemies who were being massacred by his orders. Near the temple stood the little column over which the Fetialis (q.v.) symbolically threw his spear on a declaration of war.

The moon-goddess of Asia was introduced at Rome after the Mithridatic Wars. A temple was erected to her, and she seems to have become identified with the Italian Bellona, whose Greek equivalent was recognized to be Enyo (q.v.).

Bellum Catilī'nae, see *Sallust*.

Bellum Cīvīle, see *Pharsalia*.

Bellum Jugurthī'num, see *Sallust*.

Bellum Pū'nicum, see *Naevius*.

Be'ndis, a Thracian goddess of the moon, who was identified at Athens with Artemis and whose cult became popular there in the 5th c. B.C. She had a temple at the Piraeus and her festival was celebrated with a torch-race.

Bentley, RICHARD, see *Texts and Studies*, § 10.

Berenī'cē, see article below and *Titus*.

Berenī'cē, The Lock of (*Berenīkēs Plokamos*), the title of a poem in Greek elegiacs by Callimachus, of which only fragments survive. It was translated by Catullus (Poem 66).

This Berenice was the wife of Ptolemy III. Another Berenice, sister of Ptolemy III, had been married to Antiochus II of Syria; but on the death of Antiochus in 247 B.C. his widow had been displaced and killed by Lāodicē, an earlier divorced wife of Antiochus; and Laodice's son, Seleucus II, had been proclaimed his successor. Ptolemy III set out in 246 to vindicate the claims of his sister's son. On his departure, Berenice his wife dedicated to the gods a lock of her hair as an offering for his safe return. This lock mysteriously disappeared. Conōn, the court astronomer, pretended to discover it, transformed into a constellation thereafter known as *Coma Berenices*.

In Pope's 'Rape of the Lock', the lock of Belinda's hair which had been snipped off is finally wafted, as a new star, to adorn the skies.

Bērō'sus (*Bērōssos*), a priest at Babylon, of the 3rd c. B.C., who wrote in Greek a work on the chronology of Chaldaea.

Bī'as (*Bīās*), see *Melampus*.

Bī'on (*Bīōn*) (*c.* 100 B.C.?), born at Smyrna, a Greek poet, imitator of Theocritus. Of the half-dozen short poems attributed to him that have come down

to us, the most remarkable is the 'Lament for Adonis', probably intended for recitation at one of the festivals of *Adonis*, such as that described by Theocritus in his '*Adoniazusae*' (*Idyll* xv). The others have love for their subject, or the charms of the various seasons. Bion is generally coupled with Moschus (q.v.). It appears from the beautiful dirge in which some friend or pupil, perhaps Moschus, lamented the death of Bion, that the latter was poisoned.

Birds (*Ornithes*, L. *Aves*), a comedy by Aristophanes, produced at the Great Dionysia of 414 B.C. It won the second prize. The Athenian fleet had set out on the Sicilian Expedition in the previous year. Before it started, the city had been profoundly disturbed by the mysterious and sacrilegious mutilation of the Hermae (q.v.). Melos had been cruelly and unjustly destroyed in 416–415. Aristophanes hated the war and its consequences, and turned from political themes to construct an Utopia.

Pisthetairus and Euelpides, sick of life in Athens with its worries and anxieties, seek out King Tereus (see *Philomela*), who had married an Athenian princess and been turned into a hoopoe, to consult him as to the best place to live in. Tereus suggests various countries, but there are objections to them all. Pisthetairus now has a brilliant idea. Let the birds all unite and build a great walled city in the air. From this they will rule both mankind and the gods, for they will control the food supply of both. They can devour the seed in the earth, and intercept the steam of the sacrifices on which the gods are nourished. The chorus of birds, at first hostile, are won over to the proposal and they quickly set about building the city under the direction of Pisthetairus and Euelpides, who grow wings to suit their new condition. Then various unwelcome visitors arrive: a needy poet with a hymn in honour of the new city, an oracle-monger, Meton (the famous astronomer) to lay out the streets, and an inspector of ceremonies. They are all appropriately dealt with. The new city (Nephelococcygia, 'Cloud-cuckoo-land') is now finished, and the guard come in with a trespasser whom they have caught, Iris, the messenger of Zeus, on her way to discover why the sacrifices have stopped on earth. She is asked for her passport and generally bullied, and finally goes off in tears to complain to her father. Meanwhile mankind has become bird-mad and wants wings. Further visitors arrive: a father-beater, because young cocks fight their fathers (he is reminded that young storks must also feed their fathers); Cinesias, the lyric poet, because he wants to soar on airy pinions; an informer, who would find wings useful for serving writs; and Prometheus, who hides from Zeus under an umbrella while he tells of the food shortage among the gods, and advises Pisthetairus to make hard terms with them, and insist on having Basileia (sovereignty), daughter of Zeus, to wife. Then come ambassadors from the gods, Poseidon, Heracles, and a god of the barbarous Triballians. Thanks to the greediness of Heracles, Pisthetairus gets the sceptre and Basileia, is hailed as the highest of the gods, and preparations are made for his wedding.

Birthplaces of Greek authors. These, where of sufficient importance or interest, are dealt with under their several names. The table on p. 72, in which the principal Greek men of letters are summarily grouped according to their birth-places and their periods, brings out,

(1) the predominance of Ionia and the islands of the Aegean as the centre of literary activity in the earliest period;

(2) the shifting of this centre to Attica in the 5th and 4th cc.;

(3) the cessation of literary production at Athens after the end of the 4th c.;

(4) the dispersion of literary talent over all parts of the Greek-speaking world in the period of decadence. This would have appeared even more strikingly if the table had included orators, grammarians, writers on science, and authors generally of minor merit;

(5) the small share in literary production which falls to the States of Greece proper other than Athens. Only ten names are included in this category, and four of them belong to Boeotia. Magna Graecia likewise contributed very little.

Birthplaces of Latin authors. In the table on p. 73 the principal Latin authors of the republican period and the early empire are roughly grouped according to their birthplaces. Some important authors, such as Tibullus and Tacitus, are excluded, because their birthplaces are unknown. It is remarkable how few of the authors of the first rank are thought to have been born in Rome itself. The increased literary importance in imperial times of Spain and other Roman territories outside Italy is the natural consequence of the spread of Roman culture.

Bī'tōn, see *Cleobis*.

Boadicē'a (Boudicca), queen of the Iceni in East Anglia, whose rising

BIRTHPLACES OF GREEK AUTHORS

Period	Ionia and the Islands: Poets	Ionia and the Islands: Philosophers and Historians	Greece proper: Attica: Poets	Greece proper: Attica: Philosophers and Historians	Greece proper: Attica: Orators	Greece proper: Other States	Sicily	Other Greek colonies, &c.
9th to 6th centuries	Homer Alcman* Archilochus Mimnermus Alcaeus Sappho Anacreon	Thales Anaximander Anaximenes Pythagoras Xenophanes Cadmus Hecataeus	Solon Thespis (?)			Hesiod (Boeotia) Tyrtaeus (Sparta?) Theognis (Megara)	Stesichorus	Ibycus (Rhegium)
5th and 4th centuries	Simonides Bacchylides Timotheus	Heraclitus Anaxagoras† Theophrastus Theopompus Hippocrates	Phrynichus Aeschylus Sophocles Cratinus Euripides Eupolis Aristophanes Choerilus	Socrates Thucydides Plato Xenophon	Antiphon Andocides Isocrates Demosthenes Aeschines Lycurgus Lysias Hyperides	Pindar Corinna (Boeotia) Isaeus (Euboea) Dinarchus (Corinth) Pratinas (Phlius)	Epicharmus Gorgias Empedocles Timaeus	Herodotus (Halicarnassus) Parmenides (Elea) Zeno the Eleatic (Elea) Democritus (Abdera) Protagoras (Abdera) Aristotle (Stagira) Diogenes (Sinope) Ephorus (Cyme)
Hellenistic, Roman, and Byzantine Ages	Bion		Menander	Epicurus‡	Demetrius of Phalerum	Polybius (Arcadia) Plutarch (Boeotia)	Philemon Archimedes Theocritus (?) Herodas Moschus Diodorus	Diphilus (Sinope) Zeno the Stoic (Cyprus) Callimachus (Cyrene) Carneades (Cyrene) Aratus (Cilicia) Apollonius Rh. (Alexandria) Meleager (Gadara) Menippus (Gadara) Posidonius (Apamea) Pausanias (Lydia) Lucian (Samosata) Strabo (Amasia in Pontus) Galen (Pergamum) Plotinus (Egypt) Epictetus (Phrygia) Appian (Bithynia) Arrian (Alexandria) Athenaeus (Naucratis)

* Lived at Sparta. † Lived at Athens. ‡ Born in Samos of Athenian parents.

BIRTHPLACES OF LATIN AUTHORS

	Rome	*Rest of Central Italy**	*Northern Italy*	*Southern Italy*	*Spain*	*Transalpine Gaul*	*Africa*	*Dalmatia, Thrace, and Asia*
Republican period	Naevius (?) Cato the Censor (?) *Lucretius (?)* Julius Caesar (?)	Plautus (Umbria) Accius (Umbria) Lucilius (Latium) Sallust (Sabine country) Cicero (Arpinum) Varro (*Reate*)	Caecilius (Insubrian Gaul) Catullus (Verona) Nepos (Insubrian Gaul)	Ennius (Calabria) Pacuvius (Calabria)		C. Cornelius Gallus	Terence	Publilius Syrus (Antioch?)
Period of the empire	Suetonius (?)	Propertius (Umbria) Ovid (Sulmo) Juvenal (Aquinum?) Persius (Volaterrae) Valerius Flaccus (Campania?) Statius (Naples)	Virgil (Mantua) *Livy (Patavium)* Silius Italicus (Patavium?) Pliny the Elder (Como) Pliny the Younger (Como)	Horace (*Apulia*)	Pomponius Mela Seneca the Elder Seneca the Younger Lucan Martial Columella *Quintilian* Orosius	Trogus Pompeius *Ausonius*	Fronto Apuleius Tertullian St. Augustine Nonius Claudian	Phaedrus (Thrace) St. Jerome (Dalmatia) Ammianus Marcellinus (Antioch)

* Latium, Etruria, Umbria, Sabine territory, Campania

nans and its suppression by Suetōnius
llinus are described by Tacitus (Ann.
). Boadicea took her own life after the
feat. (See Britain, § 2).

occaccio, see *Texts and Studies*, § 9.

oeō'tia (*Boiōtia*), the country adjoining ttica on the NW (see Pl. 8). It was occupied in the Migrations (q.v.) by Aeolians rom Epirus, who mingled with such of the older inhabitants as remained; but some of these, Cadmeians (see *Cadmus*) of Thebes, Minyans (q.v.) of Orchomenus, &c., migrated to Ionian settlements overseas. The languages of the invaders and the older population coalesced in a special Boeotian dialect of Greek. The cities of the new Boeotia showed a high degree of the usual Greek spirit of independence, and although Thebes was foremost among them, she was unable to impose her rule upon them. A Boeotian Confederacy was formed, from which Orchomenus held aloof until about 600 B.C. The organization of the Confederacy was peculiar. Each of the cities was governed by four councils (*boulai*), membership of which depended on property qualification. Each council sat for three months in the year, dealing with the preliminary consideration of business, but decisions were taken by the four councils sitting jointly. Above these municipal bodies was the federal government. The eleven districts of Boeotia each named one oeotarch and sixty councillors. Executive ower rested with the Boeotarchs under he control of the 660 councillors. Each listrict was required to furnish an equal contingent to the army. But some of the cities were unwilling members, in particular Plataea, which entered into relations with Athens to protect her independence. Boeotia played an equivocal part, if she was not actively disloyal to the cause of Greece, in the Persian Wars. She was subdued (with the exception of Thebes) by Athens in 457 as a result of the victory of Oenophyta, and was held in subjection until 447. The Boeotian Confederacy assumed its greatest importance in the 4th c., when, under the leadership of Pelopidas and Epaminondas, Thebes (q.v.) reduced Sparta from her position of leadership in Greece.

Boeotia was a rich centre of early legend, as shown by the Hesiodic poems, and the many religious and oracular sites. The origin of writing was associated with the legend of Cadmus (q.v.). Boeotia became proverbial for the stupidity of its inhabitants, though it was the birthplace of Pindar, of the poetess Corinna, and of Plutarch (qq.v.).

Boē'thius, Anicius Manlius Severinus (c. A.D. 480–524), belonged to the *gens* of the Anicii, of which many members had held high office under the empire in the 4th and 5th cc. He entered the service of Theodoric and became consul in 510, but having undertaken the defence of a senator who was accused of secret correspondence with the Emperor of the East, he was charged with high treason, imprisoned, and died under torture.

Boethius was a Christian and has left several treatises on Christian doctrine ('De Trinitate', 'Contra Eutychen et Nestorium', &c.). He also undertook, after learning Greek at Athens, the arduous task of translating the whole of Plato and Aristotle, commenting on them, and showing their essential agreement in philosophical doctrine. This task he was unable to accomplish, but he translated the logical treatises of Aristotle, and also translated and commented on some of the logical treatises of Porphyry. Incidentally, by his discussion, in his commentary on Porphyry, of the question whether genera and species have real existence apart from the sensible objects composing them, he initiated the great dispute which was to separate Nominalists and Realists among the Schoolmen.

But the most famous work of Boethius
was the 'Consolatio Philosophiae' which
he wrote in prison. It consists of five books
in prose interspersed with verse (there ar
39 short poems, of great beauty, in 1
different metres). It opens with som
melancholy lines 'dictated by the afflicte
Muses'. The Muses are ousted by Phi
sophy, who comes to console the prison
She reminds him of the sufferings of ot
thinkers such as Socrates, and invites h
to lay bare his troubles. Boethius
forth the ingratitude with which
integrity has been met, and laments
triumph of injustice. Philosophy rem
him of the caprices of Fortune, and o
vanity of those things, riches, ho
power, which the world esteems
The only real good is God. But how
Boethius, under a beneficent God c
exist or pass unpunished (Bk. IV)?
sophy in reply enters upon the
of good and evil. The gist of her
tion is that evil is in fact nothing,
evil men in the true sense are no
they can persecute the good an
punished, they suffer all the mor
wickedness. Philosophy passe
question of the true nature of
and Chance, and the reconciliat
will with the foreknowledge p
God.

The 'Consolation' is writt
philosophic, not a Christian,

... were placed in two layers,

of Aristotle. It was he who formed the first large collection of manuscripts. (To this period belongs one of the earliest of illustrated books, a work on 'Dissections' with diagrams, to which Aristotle makes frequent reference in his treatises on zoology.) With the organization of the production of papyrus and later of vellum (see below, § 5) by the Hellenistic kings, and the employment of educated slaves as copyists, the output of books greatly increased in the 3rd and subsequent centuries. The price of the roll of papyrus in Greece from 408 to about 333 appears to have been about two drachmas. In 296 the price had fallen to about two obols, presumably in consequence of the throwing open of the Egyptian market by Alexander's conquest. But from 279 the price had risen again to two drachmas. This rise may be attributed to the organization by the Ptolemies (q.v.) of their monopoly of papyrus.

The type of book described above was introduced at Rome with Greek literature in the 3rd and 2nd cc. B.C. As literature becomes more established there in the 1st c. B.C. and the 1st c. A.D., references to books and their appearance occur more frequently, particularly in Catullus and Martial (the first book of Martial's epigrams sold for five denarii a copy; the thirteenth for one denarius). We know that Atticus (q.v.), who had copyists and craftsmen among his slaves, acted as publisher to Cicero. The Sosii are mentioned by Horace (Ep. I. xx. 2) as booksellers. An early illustrated Roman book was the 'Hebdomades' or 'Imaginum libri XV' of M. Terentius Varro (q.v.), a collection of portraits of celebrated Greeks and Romans, with an epigram attached to each. Martial (xiv. 186) refers to a copy of Virgil containing a portrait of the poet at the beginning.

§ 4. *The codex*

The next stage in the evolution of the book was the gradual substitution of the codex, or book made up of quires of folded sheets, for the roll, and of vellum for papyrus. Discoveries in Egypt tend to show that the earliest books in codex form were made of sheets of papyrus, that the papyrus codex was first used for Christian as distinct from pagan [illegible]

used principally for manuscripts of this class. The codex took the form either of a large number of quires each consisting of a single sheet folded once and sewn together, or of a single quire of as many as fifty sheets folded once, or of a number of quires each of several sheets. This last form ultimately prevailed. The codex appears to have come into use in the 2nd c. A.D. The primitive codex was of various sizes, generally about 11 × 7 inches or 12 × 8. The manuscript was generally written in one column on a page, sometimes in two. The chief advantages of the codex over the roll was that a far greater amount of manuscript could be contained in a book of codex form, and that the latter was much easier than the roll to handle. Mention should here be made of the note-books (*tabellae*) in use at Rome, consisting of sheets of wood or other material, coated with wax, or whitened, which were fastened together and written on with a *stilus*, the coating being easily renewed. These may have suggested the codex form of book; a folded set of tablets was called a *caudex* or *cōdex*. The British Museum possesses parts of a set of tablets of this description; also *stili*, reed and bronze pens (with split nibs), and Roman inkpots.

§ 5. *Vellum*

Vellum is a material prepared from skins, especially of calves, lambs, and kids. According to Pliny, its discovery was due to the rivalry of Ptolemy (probably Epiphanes) with Eumenes (probably Eumenes II) of Pergamum (q.v.) over their libraries, which led Ptolemy to prohibit the export of papyrus from Egypt. This gave rise to the employment of vellum or parchment (the word 'parchment' is derived from Pergamum) for the manufacture of books at Pergamum. But there is evidence that Eumenes did not discover vellum, but only extended its use.

Vellum did not come into general use for book production till much later, though it had a marked advantage over papyrus in its greater durability; moreover it was better suited than papyrus for writing on both sides. It was not until the 4th c. A.D. that it began to take the place of papyrus in the manufacture of the best books, and the works considered worth preserving were gradually transferred from papyrus roll to vellum codex. It is in this century that the great vellum codices of the Greek Bible (the Vaticanus and the Sinaiticus) were prepared; and the earliest extant vellum manuscripts of pagan works date probably from the same century. For sumptuous books the vellum was sometimes stained purple. But the use of papyrus did not cease then, and papyrus manuscripts have been found of the 4th, 5th, and 6th cc. The roll form was retained for public documents through the Middle Ages to our own times. The use of paper

[illegible]

the temple of Apollo near Miletus. They were accused of betraying the treasure of the temple to Xerxes, and their lives were threatened by the Milesians. [illegible]

[illegible]

Caesar the Celtic tongue was spoken over the greater part, if not the whole, of Britain; but the inhabitants of different

[illegible]

He dealt successfully with the pirates, but improperly retained the booty. His arrest and execution were ordered. Thereupon he crossed to Britain and declared himself emperor, with Britain and part of Gaul as an independent empire (286 or 287). Maximian, the colleague of Diocletian, attacked him, but was defeated at sea, and Carausius was recognized as one of the emperors. His government of Britain was efficient and successful. But his recognition had been a measure dictated only by expediency. In 296 Constantius, who had been appointed Caesar by Diocletian, moved against Allectus, the murderer and successor of Carausius, defeated, and slew him. Constantius repaired Hadrian's Wall, which the northern tribes had taken advantage of this struggle again partially to destroy. He also erected forts on the 'Saxon Shore' (from the Wash to Portsmouth) as a protection against raiders, and also on the west coast (against incursions of the Scots of Ireland). In the course of a successful punitive war against the tribes of Scotland, Constantius died at York in 306 and was succeeded as Caesar by his son Constantine (q.v.), who was with him in Britain. From the time of the reign of Constans, who succeeded Constantine in 337, trouble with Picts, Scots, Saxons, and Franks became increasingly serious. In 368 Britain was attacked on three sides (the Wall, the W. coast, and the SE.), and the country was overrun by barbarians. The emperor, Valentinian, sent a strong force to Britain under Theodosius, a Spaniard and a capable military commander. Theodosius drove out the invaders and once more repaired the Wall. It was under his administration that the name of Augusta was given to London; but this official name never became current among the people. In 383, when Gratian had succeeded his father Valentinian, Magnus Maximus, a Spaniard holding high command in Britain, claimed the empire of the west, and crossed to Gaul, taking with him the best troops from Britain. Hadrian's Wall now finally succumbed to the northern tribes and was never restored. Its remains to-day are an impressive witness to the thoroughness and resolution of the Romans. In 395 the emperor Theodosius, son of the Theodosius above referred to, declared his son Honorius emperor of the west, and left his general, Stilicho, as regent of Britain. If we may trust the laudatory poems of Claudian, Stilicho had by the end of the century freed Britain from the invasions of Picts, Scots, and Saxons; but it is probable that the Roman hold of the country north of the Vale of York was never recovered. In 401 or 402 Stilicho withdrew troops from Britain for the Gothic war. The remaining garrison was inadequate, but Rome itself was in danger from Alaric, and Honorius was unable to send help; he left the tribal authorities to do the best they could for themselves against invaders. The rest of the story is obscure. There may have been a temporary re-occupation by Rome, but Roman government appears in any case to have come to an end before 420. The traces of it are chiefly seen to-day in Hadrian's Wall, the Roman roads, and the cities that the Romans founded.

§ 3. *Britain under the Romans*

One of the most prominent features of the Roman occupation is that under it properly planned cities, an essential element of Roman civilization, were built in a country where previously there had been nothing better than shapeless clusters of huts. The process was a gradual one, but by the end of the 1st c. there were a number of such cities, tribal capitals such as Venta Belgarum (Winchester), Noviomagus (Chichester), Corinium (Cirencester), Durnovaria (Dorchester), or *coloniae* such as Camulodunum (Colchester), Glēvum (Gloucester), Lindum (Lincoln), and Eburăcum (York). According to their general plan, these cities had their streets laid out at right angles, a forum (q.v.) in the centre, a basilica or town hall, and public baths. The cities were (then or later) surrounded with walls, and an amphitheatre outside the walls provided for the amusement of the citizens. Aquae Sulis (Bath) was a luxurious health-resort, and Londinium, which became the capital at an unknown date before the time of the Antonines, was from the first important as a commercial centre and military depot.

The occupation of the bulk of the people was agriculture. Those engaged in it lived in villages or villas. The latter were isolated farm-houses, romanized in architecture and arrangements. They were occupied by wealthy landowners or well-to-do farmers, and they included quarters for the labourers of the farm. They appear to have flourished and increased in numbers till the middle of the 4th c., when their defenceless condition exposed them to the inroads of the barbarians. Traces of some 500 of them have been found.

While the delicate Celtic art of the pre-Roman period was ousted by the coarser art of the Roman empire, industry developed under the occupation, and produced to an increasing extent pottery, ironmongery, and in general everything

Brū'tus, Lucius Jūnius, according to Roman tradition, the nephew of Tarquinius Superbus, king of Rome (see *Rome*, § 2). He assumed the disguise of idiocy to escape the fate of his brother, who had been put to death by their uncle. On the occasion of the outrage on Lucretia (q.v.), he led the rising against the Tarquins and liberated the city. He was one of the first two Roman consuls. He is said to have put to death his own sons, who attempted to restore the Tarquins.

Brū'tus, Marcus Jūnius (78?–42 B.C.), son of a half-sister of Cato of Utica (*q.v.*), an ardent supporter of republican principles, and an idealist rather than a practical statesman. He married Porcia, daughter of Cato. In the Civil War of 49 he joined the Pompeians, but was pardoned after Pharsālus by Caesar, who made him governor of Cisalpine Gaul in 46 and praetor in 44. Nevertheless, from honest and unselfish conviction, Brutus joined the conspiracy for the assassination of Caesar. It is related that Caesar gave up the struggle against his murderers when he saw Brutus among them, exclaiming 'καὶ σύ, τέκνον!' or 'Et tu, Brute!' After the assassination Brutus went to the East, seized Macedonia, and with Cassius prepared to resist the triumvirs. Antony and Octavian marched against them and confronted them at Philippi (q.v.). Cassius took his own life after the first (inconclusive) engagement; Brutus killed himself after his defeat a fortnight later in the second engagement (42). The tragedy of Brutus is vividly depicted in Shakespeare's 'Julius Caesar'.

Another side of Brutus's character, known to us from Cicero's correspondence, is brought out in his financial dealings with the people of Salamis in Cyprus. He lent money to the town at 48 per cent. interest, and was prepared to go to any length to recover the debt. On one occasion his agents shut several prominent Salaminians in the senate-house and kept them there without food, until some died. When Cicero, as governor of Cilicia, refused material aid for the recovery of the debt, Brutus was much aggrieved.

Būce'phalus (*Boukephalos*), the horse of Alexander the Great. Plutarch relates that when first offered to Philip of Macedon for sale, it was found so wild and unmanageable that Philip ordered it to be sent back. But Alexander, observing that it shied at its own shadow, turned its head to the sun, then caressed and soothed it, and finally mounted and mastered it. When he dismounted his father said, kissing him, 'O son, thou must needs have a realm that is meet for thee, for Macedon will not hold thee'. Bucephalus carried Alexander in his eastern campaigns and a strong mutual affection grew up between horse and rider. Bucephalus died in India, when thirty years old, and Alexander founded the city of Bucephala in northern India in his horse's honour.

Bucolic or Pastoral poetry, that is to say poetry concerned with the life and loves of herdsmen, had its origin in Sicily, where it was a national type of song, and was said to have been created by the legendary Daphnis (q.v.). It was developed by Theocritus (q.v.), and practised after him by Bion and Moschus, and later by Virgil (qq.v.).

Budaeus, see *Texts and Studies*, § 10.

Bulla, see *Clothing*, § 6.

Burial and Cremation. The method of disposal of the dead varied among the Greeks at different times. In the prehistoric age known as Mycenaean, it was the custom to bury the bodies. In the Homeric poems, the bodies are burnt on a pyre. In historical times it appears that both methods were practised. There are references to burial in the Greek dramatic poets. On the other hand urns survive containing the calcined remains of the dead. It was customary to place a coin in the dead person's mouth as a fee to Charon for his service as ferryman. Greek tombs were usually placed on the sides of roads leading from the city. The funeral monument was usually a slab (*stēlē*) or column, or simply a mound, with an inscription for identifying the dead. At a later period it became the custom to add laudatory verses.

At Rome also both methods of disposal were practised, as appears from the Twelve Tables (q.v.); but cremation gradually became prevalent (except notably with the Cornelian gens, which adhered to burial). The ashes of the more wealthy were generally placed in an urn underneath a monument by the side of one of the great roads leading from Rome. Urns of the poorer classes were placed in a joint tomb, called *columbārium*, containing numerous niches.

Bury, J. B., see *Historians (Modern)*.

Būsī'ris (*Bousiris*), according to Greek mythology a son of Poseidon and king of Egypt. To avert drought it was his custom, on the advice of a seer (by name Phrasios or Thrasios), to sacrifice strangers to Zeus. The seer was his first victim. When Heracles came to Egypt in his quest for the apples of the Hesperides, he

allowed himself to be led to the altar, but

heap of volumes on the floor of the library at Patmos, is now in the Bodleian See also *Procopius*, *Suidas*, *Texts and Studies*, § 4 (for Tzetzes and Eustathius), and *Anthologies*.

revolting from the second Athenian League

sive), and paid them huge sums in black-

was treacherously seized by Phoebidas the Spartan c. 382 B C. (see *Sparta*, § 4) and recovered by the bold stroke of Pelopidas (q v) with Athenian support.

and from them armed warriors sprang

of the noble families of Thebes. Cadmus married Harmonia, daughter of Ares and Aphrodite, and gave her as wedding present a necklace, the work of Hephaestus, a beautiful but unlucky jewel, which subsequently proved the source of many misfortunes (see *Amphiaraus, Alcmaeon*). Their daughters were Ino, Semele (qq.v.), Autonoë (who married Aristaeus and became mother of Actaeon, qq.v.) and Agāvē, the mother of Pentheus (see *Bacchae*). Cadmus and Harmonia after a time retired to Illyria, and there were turned into serpents and carried to Elysium. Cadmus is said to have civilized the Boeotians and to have taught them the use of letters. Here the myth is a reflection of historical fact, for the Greek alphabet is largely derived from Phoenician script.

(2) Cadmus of Miletus, see *Logographi* (1).

Caeci′lius Stā′tius (*c.* 219–*c.* 166 B.C.), a Gaul from northern Italy, brought to Rome as a slave and subsequently manumitted. He was a friend of Ennius and the chief comic dramatist of his day; indeed he was ranked first of all Roman comic writers by Sedigitus (see *Comedy*, § 5). He came in point of time and also, it would seem from the little we know of it, in the qualities of his work, between Plautus and Terence. Many of his titles are identical with titles of Menander's plays. Gellius (N.A. II. xxiii) has an elaborate comparison between passages in a play of Menander and in its adaptation by Caecilius. For the anecdote about Caecilius and Terence, see *Terence*.

Cae′lius Rū′fus, MARCUS, son of a banker at Puteoli, was a pupil and friend of Cicero, whose correspondence contains a number of letters from the young man. He was clever, vivacious, unprincipled, and unstable. He joined Catiline for a time, supplanted Catullus as lover of Clodia, was accused by her of an attempt to poison her, and was defended by Cicero. He became a distinguished orator in the courts, and in the Civil War joined the cause of Caesar. As praetor in 48 B.C. he advanced subversive proposals for the abolition of debt and rent, and headed with Milo (q.v.) a rising against Caesar in S. Italy. This was suppressed and Caelius was killed.

Cae′sar, GAIUS JULIUS, was born probably in 102 B.C. (Mommsen's date; the traditional date is 100), and was assassinated on the 15th March 44 B.C. He was, with the possible exception of Lucretius and one or two others (see *Birthplaces*), the only great classical writer actually born in Rome. He belonged to a family claiming royal descent, but his sympathies were not with the aristocratic party. He was nephew (by the marriage of his aunt) of Marius, and husband of Cornēlia, Cinna's daughter, whom he refused to divorce at Sulla's bidding, a refusal that nearly cost him his head. He fled to Bithȳnia, and either then or on a subsequent voyage to Rhodes to study rhetoric, is said to have been taken by pirates, who were amused by his confident bearing and his threat to have them crucified. Having regained his liberty, he manned some ships, captured the pirates, recovered his ransom, and carried out his threat. In the second Mithridatic War (83–81) he first distinguished himself as a soldier at the siege of Mitylene. In 80 he became prominent among those who opposed the Sullan settlement. But it was not till 68 that he became quaestor in Spain. He was aedile in 65 and nearly ruined himself by the gladiatorial shows and public buildings with which he endeavoured to secure popularity. He supported Catiline's candidature for the consulship and was suspected of being privy to his conspiracy. In 63 he was elected praetor for the year 62, and, to the disgust of the aristocrats, *pontifex maximus* (q.v.) as well. His propraetorship in Spain was highly successful and incidentally enabled him to clear off his debts. Returning to Rome in 60 he made a compact with Pompey and Crassus (the 'first triumvirate') by which Caesar was to be consul in 59 and the requirements of the other two were satisfied; Pompey married Caesar's daughter, Julia. From 58 to 49 Caesar was proconsul in Gaul and Illyricum, conducting the wonderful series of campaigns described in his Commentaries (q.v.), by which he not only carried the Roman dominion to the Atlantic and the English Channel, but established his own reputation as a great general and attached to himself a devoted army. The compact with Pompey and Crassus had been renewed at Luca in 56; but the death of Crassus in 53 and the estrangement of Pompey from Caesar following the death of Julia in 54 put an end to the league. The opposition of Pompey and the Senate to Caesar's plans for retaining office, and the intention of his enemies to prosecute him as soon as he relinquished it, brought matters to a head. Early in 49, Caesar at the head of the 13th Legion crossed the Rubicon into Italy to enforce his demands, and launched the first Civil War. His success was rapid. Pompey was outmanœuvred and driven from Italy, and Caesar became master of Rome almost without a blow. He showed a politic

Marius = Julia — C. Julius Caesar

Children of C. Julius Caesar:

- (1) Cornelia, dr. of L. Cornelius Cinna = C. Julius Caesar = (2) Pompeia, (3) Calpurnia
  - Julia = Cn. Pompeius
- Julia Major = (1) L. Pinarius, (2) Q. Pedius
- Julia = M. Atius Balbus
  - Atia = C. Octavius
    - C. Octavius (C. Julius Caesar Octavianus Augustus)

Caesa′rion (*Caesariō* or *Caesariōn*), the son of Julius Caesar and Cleopatra (q.v.). He was put to death by order of Octavian.

Cae′sius Bassus, a friend of Persius, commended by Quintilian as a lyric poet. His works are lost.

Caesū′ra, see *Metre*, § 2.

Ca′lceus, see *Clothing*, § 5.

Ca′lchas (*Kalchās*), a seer who accompanied the Greek host to Troy. See *Iphigenia* and *Iliad*.

Calendar and measure of time.

§ 1. *The Greek Calendar*

The Greek civil year consisted normally of twelve lunar months, alternately of 30 and 29 days, making up a total of 354 days. In certain years, on the basis at first of a cycle of eight years, later of a cycle of 19 years (the cycle devised by the astronomer Metōn), an additional month was from time to time (not according to any rigid system) intercalated, to maintain correspondence with the solar year. At Athens during the 5th c. two distinct systems of dating were in force concurrently: (1) the civil year, reckoned by lunar months, beginning normally with the first new moon after the summer solstice, but occasionally with the new moon before the summer solstice, and occasionally with the second new moon after the summer solstice, according to the effect of the addition or non-addition of intercalary months. It is found to begin as early as June 20 and as late as August 15 (Meritt, 'The Athenian Calendar', 1928). The names of the months were in general taken from those of festivals held in them, the derivations of the latter being in some cases uncertain; they were as follows:

Hecatombaiōn (in which the hecatombs were offered), roughly July.
Metageitniōn, roughly August.
Boēdromiōn, roughly September.
Pyanepsiōn, roughly October.
Maimactēriōn (from the festival of Zeus Maimactēs, 'the boisterous'), roughly November.
Poseideōn, roughly December.
Gamēliōn (the time of weddings), roughly January.
Anthestēriōn (from the 'Festival of Flowers'), roughly February.
Elaphēboliōn ('deer-hunting', the month known in other parts of Greece as *Artemisiōn*), roughly March.
Mūnychiōn (from the festival of the Munychian Artemis), roughly April.
Thargēliōn, roughly May.
Scirophoriōn, roughly June.

The intercalary month was generally, but not always, a second Poseideon. The civil year was named for chronological purposes, at Athens after the chief archon, at Sparta after the first ephor. (2) The 'Bouleutic' year, or the year during which the Boule held office. This year under the constitution of Cleisthenes (q.v.) was divided into ten prytanies of 36 or 37 days each, so that over a period of time the senatorial years averaged 365¼ days. This year began about a week after the summer solstice. Most of the dates found in inscriptions of the 5th c. are stated according to this calendar by the number of the prytany, the year being named after the first Secretary of the Boule of that year.

At some date about the end of the 5th c. the 'Bouleutic' year was brought into conformity with the civil year, and thereafter the year is named for all purposes after the chief archon. The historian Timaeus (q.v.) first adopted the practice of dating events with reference to Olympiads (see *Festivals*, § 1), beginning from 776 B.C. But Olympiads were never used for ordinary purposes.

Practically every Greek city had its own calendar. The Macedonian calendar is also of importance, as it came to be universally used in the East (e.g. by Josephus). Years were generally dated in Greek cities after magistrates or priests who held office. In Hellenistic kingdoms regnal years (i.e. the first, second, third, &c. year of such a king) were made use of, or fixed eras. This last was a very important innovation. The most notable of these eras is the Seleucid, from 312 B.C., which is used, e.g., in Maccabees. Many eastern cities also adopted fixed eras, usually dating from their acquisition of freedom.

§ 2. *Greek seasons and divisions of the day*

Some use of the constellations was made for reckoning the seasons. Thus the summer (θέρος) was sometimes regarded as the six months from the morning rising of the Pleiades to their morning setting (May–November); and the morning rising of Arcturus (September) was generally recognized as the beginning of autumn (ἐξ ἦρος εἰς Ἀρκτοῦρον, Soph. *O.T.* 1137). Sirius (*Seirios*) the Dog-star, setting with the sun in August, marked the period of the greatest heat.

The day from sunrise to sunset, whatever its length, was divided into twelve equal hours. For astronomical purposes the gnomon, a vertical rod on a horizontal plane, was borrowed from the Chaldaeans,

and by the length of the shadow it threw enabled mid-day and the various hours to

or N, according as they were *fasti*, days on which the court of the praetor urbanus

§ 4. *Roman divisions of the day*

In the early republican period there were no means of reckoning time except by sunrise, sunset, and midday. Midday was announced at Rome by an officer of the consuls, when he first spied the sun from the senate house appearing between the Rostra and the Graecostasis (a platform raised above the Comitium). The first sundial, imported from Sicily, was erected at Rome in 263 B.C. A dial corrected for the latitude of Rome was substituted in 164 B.C. The *clepsydra* or water-clock, which was in use in Greece, was introduced by Scipio Nāsica in 158 B.C. It is described by Vitruvius (q.v.) and measured time by the flow of water through a small aperture into a cistern; the water as it rose in this cistern raised a float connected by a rope and counterpoise with a drum, which in turn operated a pointer. Each day from sunrise to sunset, and each night from sunset to sunrise, was divided into twelve *hōrae*; these *horae* consequently varied in length with the season. The Romans when they spoke of 'the first hour' meant as a rule the point of time when the first *hora* from sunrise was completed. The nights were further divided into four *vigiliae* or watches, a term evidently of military origin.

Ca'liga, see *Clothing*, § 5.

Cali'gula, GAIUS CAESAR, Roman emperor A.D. 37–41, son of Germanicus and Agrippina (see *Julio-Claudian Family*). His true name was Gaius Caesar, but, spending his childhood in the Roman camp and wearing the soldiers' boot (*caliga*), he received from the soldiers the nickname 'Caligula'. See *Rome*, § 10. The story that he proposed to make his favourite horse, 'Incitātus', consul, besides providing it with a retinue of slaves and a luxurious stable, is in Suetonius.

Calli'cratēs (*Kallikratēs*), see *Temples*, § 1, and *Parthenon*.

Calli'machus (*Kallimachos*), born in Cyrene about 310 B.C., a learned critic and poet, who, if he was never head of the Alexandrian Library (as some think that he was), was evidently connected with it and was an industrious bibliographer. For his chief work in this capacity see *Texts and Studies*, § 2. As a poet he wrote in a variety of forms. His 'Hymns' in hexameters and elegiacs, to Zeus, Apollo, Artemis, &c., have survived. He was especially eminent as a writer of epigrams (of which we have sixty-four), some of them epitaphs, others expressions of personal emotion or little sketches of lover's troubles. His beautiful epigram (II) on his friend Heraclitus of Halicarnassus has been made familiar to us by William Cory's translation 'They told me, Heraclitus, they told me you were dead'. Catullus translated his 'Lock of Berenice' (q.v.), and Ovid drew on him in his 'Ibis' and 'Fasti'. Fragments of his 'Aitia' ('origins' of local religious tradition, in elegiacs) and his 'Iamboi' (in which he assumes the character of Hipponax (q.v.), the satirical poet, restored to life) have been discovered in papyri at Oxyrhynchus. We also have part of his 'Hecale', a short epic on a minor incident in the story of Theseus (q.v.). There was a vigorous literary feud between Callimachus and Apollonius Rhodius (q.v.). In contrast to the latter, he preferred to compose short poems, and his is the proverbial saying, μέγα βιβλίον μέγα κακόν.

Calli'nus (*Kallīnos*), of Ephesus, an early Greek elegiac poet, of uncertain date, perhaps of the 7th c. B.C. Only a few fragments of his work survive. He is the first poet known to have written in elegiacs.

Calli'opē (*Kalliopē*), see *Muses*. Orpheus (q.v.) was said to be her son.

Calli'rhŏē (*Kallirhŏē*), see *Alcmaeon*.

Calli'sthenēs (*Kallisthenēs*), a nephew and pupil of Aristotle. He collaborated with his uncle in the preparation of a complete list of victors at the Pythian games from the earliest times. He joined the expedition of Alexander the Great (q.v., § 6) as the historian of his campaigns, and was put to death in 327 B.C. as being privy to a plot against him. To a pseudo-Callisthenes was attributed a fabulous narrative of the exploits of Alexander (see the article under the latter's name, § 10, and also *Julius Valerius*). Landor has an 'Imaginary Conversation' between Callisthenes and Aristotle.

Calli'sto (*Kallistō*), in Greek mythology, a nymph in the train of Artemis (q.v.); she was loved by Zeus and became mother of Arcas, the legendary ancestor of the Arcadians. Artemis (or Hera) in wrath changed her into a she-bear; and in this form she wandered about until her son, now grown up, met her when out hunting and would have killed her with his spear. But Zeus turned both into constellations, Ursa Major (the Great Bear) and Arctophylax (see *Arcturus*). (H. J. Rose, 'Handbook of Greek Literature', remarks that star-myths such as this rarely date from earlier than Alexandrian times.)

Calli'stratus (*Kallistratos*), an eloquent Athenian orator and able statesman of the

4th c. B.C., the organizer of the second Athenian Confederacy (see *Athens*, § 6). He came into popular disfavour when the [illegible]

[illegible]

bucan contest [illegible] a gardener, rea[illegible] Eclogue. In [illegible] remorse for ha[illegible]

[illegible]

[illegible] were printed at Venice in 1472. See also *Laus Pisonis*.

Ca'lvus, Gaius Licinius (82–47 B.C.), son of the annalist Licinius Macer, was a poet celebrated in his day and an eloquent barrister. He was a friend of Catullus, and the 'salaputtium disertum' of Poem 53. Catullus addressed to him the beautiful lines of consolation (Poem 96) on the death of his wife. His works, none of which survive, included an epyllion on Io (q.v.).

Ca'lydon (*Kaludōn*), a town in Aetōlia, connected with the story of Meleager (q.v.).

Calydō'nian Boar, see *Meleager*.

Caly'pso (*Kalupsō*), in Greek mythology, a goddess, daughter of Atlas (q.v.). [illegible]

[illegible]

Pl. 10

Ca'mpus Ma'rtius, at Rome, an open space NW. of the ancient city, the exercise ground of early Roman armies. It was dedicated to Mars. It was also the place of assembly of the citizens in their civil capacity for purposes of election, e.g. the *comitia centuriata* (q.v.). Buildings were gradually erected on it (private houses rarely till the time of the empire), and in 220 B.C. the censor C. Flaminius constructed there the Circus that bore his name. Later, in 55 B.C., Pompey built close to this the first stone theatre of Rome. See Pl. 14.

Candau'lēs, see *Gyges*.

Canē'phorī (*Kanēphoroi*, 'basket-bearers'), maidens of noble families at Athens who carried on their heads at the Panathenaea (see *Festivals*, § 3) baskets containing sacred implements. Their graceful attitude made them a favourite subject for sculptors, and figures representing them were sometimes used as Caryatids (q.v.) to support the entablature of a temple.

Cāni'dia, the witch of Horace's Epodes iii, v, and xvii; and Satires I. viii, II. i, and II. viii.

Canī'nius Re'bilus (quantity of the *e* unknown), GAIUS, appointed consul by Caesar at noon on the last day of the year 45 B.C. for the remainder of the day (the consul having died whose term of office terminated that evening). His was the consulship in which, according to Cicero's bitter jest, no one breakfasted and the consul never slept.

Ca'nnae, in Āpūlia, the scene of a great defeat of the Romans by Hannibal in 216 B.C. The consul Aemilius Paullus and (it is said) 50,000 Romans were killed in the battle.

Canons (*kanones*), see *Texts and Studies*, § 2.

Ca'ntica, in Roman plays, the portions that were sung or recited to musical accompaniment. See *Comedy*, § 5 *ad fin.* and *Plautus*.

Cantō'res Euphoriō'nis, see *Euphorion*.

Cape'lla, MARTIĀNUS, see *Martianus Capella*.

Ca'pitō, GAIUS ATEIUS, an eminent jurist of the time of Augustus and Tiberius. See *Labeo*.

Ca'pitol (*Capitōlium*), the SW. summit of the Capitoline hill at Rome; it stood NW. of the Palatine, overlooking the Forum (see Pl. 14). On this summit was erected the great temple of Jupiter Optimus Maximus (the special guardian of the city) and his companions Juno and Minerva. There sacrifice was offered by magistrates on taking office, and by victorious generals in a triumph (q.v.). On the Capitol also stood the ancient sanctuary of Jupiter Feretrius (see under *Jupiter*). For the other summit of the Capitoline Hill, see *Arx*. For the legend of the saving of the Capitol from the Gauls by the sacred geese, see *Manlius Capitolinus*.

Capitōlī'nus, JULIUS, see *Historia Augusta*.

Capitōlī'nus, MARCUS MANLIUS, see *Manlius Capitolinus*.

Capti'vī, a comedy of sentiment by Plautus, and one of his most interesting plays. There are no female characters. The prologue is probably by a later hand.

One of the sons of Hēgio has been taken prisoner by the Ēlēans; the other was kidnapped when a child by a slave and has not since been heard of. Some Eleans have now been taken prisoners of war and Hegio has purchased two of these, Philocratēs and his slave Tyndarus, in the hope of recovering by their means his captive son. The slave is to be sent to Elis to negotiate the exchange. From devotion to Philocrates, Tyndarus assumes the name and dress of his master, while Philocrates passes as his slave. Thus it is Philocrates who is released and sent to Elis, while Tyndarus remains in captivity. But the trick is revealed unintentionally by an Elean fellow-prisoner, and Hegio, believing that he has been fooled, and disappointed of his hope of recovering his son, sends Tyndarus, loaded with irons, to work in the quarries. Presently Philocrates returns bringing with him not only the captive son of Hegio, but also the slave who stole his infant boy. From the revelations of the slave it appears that this child had been sold to the father of Philocrates, and by a stroke of dramatic irony is the very Tyndarus whom Hegio has cruelly maltreated.

Ca'pua, the chief city of Campania, famous for its luxury and wealth. It went over to Hannibal after the battle of Cannae, but was recaptured by Rome in 211 and severely punished: its leading citizens were beheaded, the others exiled, and its territory became the property of the Roman State.

Carā'tacus or CARA'CTACUS, see *Britain*, § 2.

Carau'sius, MARCUS AURĒLIUS MAUSAEUS, see *Britain*, § 2.

Cari'stia, see *Parentalia*.

Ca'rmen Saeculā're, a poem by Horace, written in 17 B.C. by command of Augustus for the celebration of the Secular Games (see *Ludi*, § 2). It is an invocation, in sapphic stanzas (see *Metre*, § 5), of the various gods of the Roman pantheon to grant their blessings to the State. It was sung on the Palatine on June 3, the third day of the celebrations, by 27 girls and 27 boys, whose parents were still alive. An inscription describing the ceremony survives (see *Epigraphy*, § 10). (The number 27, or thrice nine, is repeatedly met with both in Greek and Roman ritual; it was regarded as especially lucky.)

spirit, but early associated with childbirth. She was celebrated on the 11th and

Italy.

Carnē'a (*Karneia*), see *Festivals*, § 6.

origin of the

gradually

(Utica was her chief rival), founded numerous colonies on African soil, and exercised direct rule over the native agricultural population of a considerable region.

totle praised the equilibrium of aristocratic and democratic elements that he

Cassiterides (q.v.) or Tin Islands, and Guinea on the Atlantic coast of Africa. They founded settlements in Spain, Sar-

culture was highly developed in Carthaginian territory. Olive oil, fruit, and to some extent wine, besides corn, were the

the six that supported the entablature of the southern portico of the Erechtheum on the Acropolis of Athens. One of these has been removed to the British Museum.

Casaubon, see *Texts and Studies*, § 10.

Ca'sina, a comedy by Plautus, adapted from a play by Diphilus (see *Comedy*, § 4). An old gentleman of Athens and his son have both taken a fancy to Casina, a slave-girl who has been rescued from exposure as a baby and brought up in their household. The father wants to have her married to his bailiff, the son to his own attendant, Chalinus; while the wife of the old man, aware of her husband's scheme, intrigues to defeat it. Recourse to lot favours the father, but at the wedding the bailiff is fobbed off with Chalinus dressed as a bride, and the bailiff and the old man moreover get a good beating. Casina, according to the epilogue, is found to be a free-born Athenian, and is married to the old man's son.

Cassa'ndra (*Kassandrā* or *Kāsandrā*), daughter of Priam and Hecuba (qq.v.). She was loved by Apollo (q.v.) but resisted him. In consequence, the god rendered useless the gift of prophecy that he had bestowed on her, by causing her prophecies never to be believed. She is a sombre figure in Greek legend, foreseeing the doom of Troy, but foretelling it to deaf ears. When the city fell, she was dragged from the image of Athena where she had taken refuge and violated by Ajax (q.v.), son of Oïleus. To expiate this sacrilege, the Opuntian Locrians, his people, were obliged to send yearly a number of noble maidens to serve as slaves in Athena's temple at Troy. If caught by the inhabitants before reaching the temple, they were executed. (This practice, of which there is evidence in inscriptions, lasted until early in the Christian era.) Cassandra fell to the lot of Agamemnon (q.v.), and, accompanying him to Mycenae, was killed with him by Clytemnestra.

Cassiodō'rus (*Flāvius Cassiodōrus Magnus Aurēlius Senātōr*) (c. A.D. 480–575), born at Scylacēum (Squillace) in S. Italy, the son of a praetorian prefect, was himself appointed quaestor to Theodoric, and consul in 514. Under the three successors of Theodoric he was virtually prime minister. He spent the latter part of his long life on his estate in the south, where he founded two monasteries. He wrote a 'History of the Goths' (known to us only in abridgement) and other historical works, and published twelve books of his official writings under the title 'Variae', and a lengthy commentary on the Psalms. His most important work was a treatise on religious and profane education entitled 'Institūtiōnēs Divīnarum et Saeculārium Litterārum', in two books, of which the first was intended particularly for the guidance of monks. He exhorted them to the careful copying of manuscripts and traced the limits within which corrections were permissible. His 'De Orthographia', written when he was 93, gives them directions on correct spelling and punctuation. (See *Texts and Studies*, § 6).

Cassiopeia (*pron.* -ō'ia) (*Kassiopeia* or *Kassiepeia*), see *Perseus*.

Cassite'rides, the name given by the Greeks to a group of islands where, according to rumour, tin was found. It appears to be still a matter of dispute whether κασσίτερος (tin) is derived from Cassiterides, or Cassiterides from κασσίτερος. It was known in the Mediterranean that tin came from the Atlantic coast, but owing to the Carthaginian control of the Straits of Gibraltar and the secretiveness of merchants, the precise localities where it was got were unknown. The Cassiterides were thought to be to the north of Galicia or in mid-Atlantic, or were confused with the Canaries, or were located in Belerium (Cornwall). A certain P. Crassus (not definitely identified, perhaps the governor of Further Spain, 96–93 B.C.) was said by Strabo to have found his way there, and the place that he took for the Cassiterides was probably the coast of Cornwall, though this may not have been identical with the Cassiterides of earlier legend, the source whence the Phoenicians and other early traders got the metal, which was perhaps Galicia in Spain. There is evidence that tin was worked in Cornwall from very early times; but it appears to have been undersold in the Mediterranean market during the early Roman empire by cheaper tin from Spain.

Ca'ssius, GAIUS, one of the murderers of Julius Caesar, was an energetic soldier who showed his capacity as one of the lieutenants of Crassus at Carrhae (53 B.C.), where he extricated a division of the Roman army from the disaster. He fought against Caesar at Pharsālus (48), but was pardoned by him after the battle and made praetor. Nevertheless Cassius was one of the leaders of the conspiracy against Caesar. After Caesar's death, Cassius went to Syria, secured the province, and joined Brutus at Smyrna. He met his death at Philippi.

Ca'ssius Di'o (*Diō*) **Coccēiā'nus**, generally known as DIO(N) CASSIUS (c. A.D. 150–235), of Nicaea in Bithȳnia, who became

of the camp. Behind the praetorium

treats with discrimination, but does not

the same: quadrangular form, division

Cassivellau'nus, see *Britain*, § 1.

Castā'lia (*Κασταλία*), in Greek mythology, a nymph who, when pursued by Apollo, threw herself into a spring on Mt. Parnassus. The spring was held sacred to Apollo

who first marked

torium or head-quarters. The camp, as

may be seen in the ruins of the praetorium of Novaesium (Neuss) on the Rhine. The camps of the imperial age are described by Hyginus (q.v.).

Catachrē'sis, the misuse of a term,

the *extraordinarii* or picked auxiliary troops, the *forum* or meeting-place and market of the camp, the paymaster's office, the praetorium to the porta praetoria

Ca'tiline (*Lucius Sergius Catilina*), an impoverished patrician who was

With these he conspired to effect a general massacre early in 65, but the plot failed. He stood for the consulship in 64 but was defeated. His renewed attempt to secure power in 63 during Cicero's consulship is described under *Cicero*, § 2, where a reference will be found to Cicero's speeches 'In Catilinam'. Catiline fled from Rome in 63, and was defeated and killed near Pistoria in 62. According to Sallust (q.v.) he made a gallant end. Catiline was the subject of a tragedy by Ben Jonson (1611).

Că'to (*Cātō*), MARCUS PORCIUS, 'Cato the Censor' (234–149 B.C.), the son of a farmer of Tusculum, fought in the Second Punic War as private soldier and military tribune under Q. Fabius Maximus (q.v.), and after holding various offices was consul in 195. He had been *quaestor* in Sicily and Africa, and subsequently praetor in Sardinia; it was probably on the later occasion that he made the acquaintance of Ennius (q.v.). In 184 he held the censorship, the office that made him famous. He applied himself to the reformation of the lax morals of the Roman nobility, and to checking the luxury and extravagance of the wealthy. His ideal was a return to the primitive simplicity of a mainly agricultural State, and he showed a fearless independence and honesty in his attacks on powerful offenders (including the Scipios). He was also strongly opposed to the introduction of Greek culture, and under his influence Greek philosophers and rhetoricians were forbidden to reside at Rome. In his old age, however, he himself studied Greek. Late in life he went as a commissioner to Carthage, and was so impressed by the danger to Rome from her reviving prosperity that he never ceased impressing on the Senate the necessity for her destruction: 'Carthago delenda est'. Jealousy of her agricultural development may have been one of the causes that impelled him. He composed a work on *Origines*, dealing with the rise of the Italian cities (whence the title) and the history of Rome from the time of the kings to 149 B.C., one of the first historical works written in Latin (earlier Roman annalists wrote in Greek), unfortunately lost; also a treatise 'De Agri Cultūra' (q.v.), sometimes known as 'De Re Rustica', which in great part survives. It is the oldest extant literary prose work in the Latin language. Cato was also a successful orator; 150 of his speeches were known to Cicero. The surviving fragments show shrewdness and wit, earnest honesty, and simplicity. To him we owe the phrase 'rem tene verba sequentur'. Cicero makes him the principal interlocutor in his dialogue 'De Senectūte'. There is a life of Cato by Plutarch, who severely censures his meanness, particularly in his practice of selling off his slaves when too old to be remunerative. There is also a short life of Cato attributed to Nepos.

Că'to (*Cātō*), MARCUS PORCIUS 'of Utica' (95–46 B.C.), great-grandson of Cato the Censor (q.v.), a man of unbending character, and absolute integrity, narrow, short-sighted, impervious to reason as to bribery. He was the chief political antagonist of Caesar and the triumvirate, 'the conscience of Rome', 'equally above praise and vituperation' (Livy). We hear of him as voting for the death of Catiline's fellow conspirators when these were arrested by Cicero (q.v.). He was sent on a mission to Cyprus in 58 (at the time when Cicero was banished) in order that he might be got out of the way. In the Civil War he held Sicily in the interest of the Senate and was driven thence by Curio. After the death of Pompey and the battle of Thapsus, he shut himself up in Utica (NW. of Carthage) against the Caesarians, and seeing that his cause was hopeless took his own life. It is said that he spent the last night of his life reading Plato's 'Phaedo'. For Cicero's panegyric on him see *Cicero*, § 4. He is one of the heroes of Lucan's 'Pharsalia' (q.v.). Dante devotes to him a great part of the first canto of his 'Purgatorio'. Cato's last stand and death at Utica form, in part, the subject of Addison's tragedy 'Cato' (1713).

Catō Mājor de Senectūte, see *De Senectute*.

Cats, see *Pets*.

Catu'llus, GAIUS VALĔRIUS (c. 84–c. 54 B.C.), was born at Verōna, then a small frontier town, of a well-to-do family, and came about 62 B.C. to Rome. He had access to the refined and profligate society of the day, and became attached to the lady whom he celebrated under the name of Lesbia, Clodia (q.v.), the sister of Cicero's enemy Publius Clodius (q.v.) and wife of Q. Metellus Celer, consul in 60 B.C. His love for her, followed, as a result of her infidelity, by rifts and reconciliations, deepening reproaches, and finally fierce revolt and rupture, inspired some of his most beautiful and of his most bitter poems. After their final separation Catullus in 57 travelled to Asia in the suite of the propraetor C. Memmius, the patron of Lucretius. It was probably in the course of this voyage that he wrote the lament, the famous 'Ave atque vale' poem (101), for his brother buried in the Troad, whose tomb he now visited; the

charming poem of spring (46) 'Jam ver egelidos refert tepores'; and on his return (with Helvius Cinna in a yacht which he celebrated in poem 4) the lines to Sirmio (31) expressive of the joy and gratitude of home-coming. The date of his death is not known with certainty, but he died very young, at the age of thirty or thirty three at most. The melancholy little poem (38) addressed to Cornificius from his sick bed is perhaps his last work. His poems are mostly short pieces, in hendecasyllables or other lyric forms (iambics, scazons, one in glyconics) or in elegiacs. They are varied in subject and in manner, ranging from graceful trifles on some incident of Roman life, an invitation to dinner or the pilferings of a guest, to expressions of warm attachment and sympathy for friends, genial satires, virulent lampoons, and poems of deepest passion. The best-known of them are the sequence [illegible]

[illegible] stung by the attacks, but was reconciled with Catullus in the end. Poem 51, 'Ille mi par esse deo videtur' is a translation of an extant poem by Sappho [illegible]

[illegible] as becoming, in a frenzy, an acolyte of the goddess Cybele, undergoing the awful initiation by emasculation; then realizing with vain regrets the loss of his former life), the 'Coma Berenices' (on the legend of the lock of Berenice, q.v.), translated or imitated from Callimachus; and a poem in hexameters on the marriage of Peleus and Thetis (q.v.), in which a digression on the story of Theseus and Ariadne (q.v.) occupies the greater part. Some of these longer poems show the influence on Catullus of the Alexandrian school.

Catullus before his death may have issued a small group of his poems with a dedication to Nepos, but this is a hypothesis over which the authorities are divided. His literary executor appears to [illegible]

[illegible]

Cavalry Commander, *The* (*Hipparchikos*), a treatise attributed to Xenophon (q.v.), written at a time when Athens was at peace, probably about [illegible] B.C.

Xenophon was deeply interested in cavalry and horses, and had probably at one time belonged to the Athenian cavalry corps. This corps was composed, normally, of one thousand men, of which each of the ten tribes was required to furnish one hundred. The whole corps was under two commanders. The treatise purports to be addressed to some one about to hold one of these commands. It includes advice on the selection and training of the recruits, the care of the horses, the [illegible]

of subordinate officers, the qualities required of a commander, and his duties both in the ceremonial functions of the cavalry and on active service (including tactics, ruses, &c.).

Ce'bēs (*Kébēs*), of Thebes, a Pythagorean philosopher who figures in the 'Phaedo' of Plato, and in passages of Lucian. A famous allegorical composition on the life of man, known as the 'Pinax' ('Picture') of Cebes, was attributed to him, but is of much later date. It is based on the Stoic philosophy of the time of the Roman empire.

Ce'crops (*Kékrops*), a legendary ancestor or first king of the Athenians. He is represented as serpent-shaped below the waist (see *Monsters*) and was said to be earth-born. Attica was sometimes called Cecropia after him (see *Athens*, § 2). For the story of the daughters of Cecrops see *Erechtheus*.

Celae'no (*Kelainō*), one of the Pleiades (q.v.); also a Harpy (q.v.).

Ce'lēus (*Keleos*), see *Demeter*.

Ce'lsus, AULUS CORNELIUS, of whom very little is known, lived under Tiberius. He was an encyclopaedist who wrote in Latin on agriculture, medicine, philosophy, and other subjects. Quintilian calls him 'mediocri vir ingenio'. Of his works only eight books on medicine survive. They are largely based on Hippocrates (q.v.) and other Greek medical authors, but also on contemporary practice. They show humanity and good sense, holding the balance between theory and experience, recommending dissection but discouraging vivisection (of criminals), and propounding sound rules for the maintenance of health. The work begins with an historical introduction in which the prevailing tendencies in medical theory and practice in his own day are discussed. The first two books deal with diet and the general principles of the healing art, the third mainly with fevers, the fourth with internal diseases, the fifth and sixth with external ailments (such as wounds and ulcers), and the last two with surgery, showing that difficult and dangerous operations were undertaken in his day. This was the first classical medical work to be printed (Florence, 1478).

…ors, at Rome, two in number, were …d every five years to take the census … people and carry out the solemn …ration (*lustrum*) which accompanied …heir period of office was eighteen …s, but might be extended. They …eneral supervision over the conduct …ens, and in particular the duty of revising the roll of senators (*legere se…tum*), removing those who were unwor… and replacing them by others. They h… moreover, the duty of making contra… for public works and for the farming … taxes, and of letting the State lands. T… institution dated from about 440 B.C. I… importance was much reduced by th… legislation of Sulla. The emperors use… censorial powers for revising the composi… tion of the Senate.

Centaurs (*Kentauroi*), a fabulous race of beings shaped like a horse with the body of a man in place of the horse's neck and head (see *Monsters*), said to be descended from Ixion (q.v.) and Nephelē ('Cloud'). They dwelt in Thessaly. When their neighbours the Lapithae were holding a feast for the wedding of their king, Pirithŏus, with Hippodamia, the Centaurs, whom they had invited, tried to carry off Hippodamia and other women. A battle resulted, in which the Centaurs were defeated, and were driven from their haunts about Mt. Pelion.

Centu'mviri, at Rome, a board of 105 members (elected annually, three from each of the thirty-five tribes), increased under the empire to at least 180, who formed the jury in trials relating to property and inheritance and other kindred questions. They were divided into four courts, which usually sat separately, but might sit as a single body in important suits. See *Law (Roman)*, § 2.

Ce'phalas (*Kephalās*), see *Anthologies*.

Ce'phalus (*Kephalos*). (1) In Greek mythology, the husband of Procris, daughter of Erechtheus (q.v.). Eos (q.v.) fell in love with him, causing dissension between husband and wife. Artemis (or Minos) gave Procris a hound called Lailaps ('Storm') which was fated to catch whatever it pursued, and a spear that never missed its mark. These Procris gave to Cephalus and a reconciliation followed. (A difficulty seemed likely to arise when the marvellous hound was set to hunt an uncatchable fox which was devastating Theban territory; but Zeus evaded it by turning both into stone.) Procris was still jealous and, hidden in a bush, watched her husband when he was hunting. Cephalus, thinking that he heard an animal stir in the bush, hurled his spear and killed Procris. There is a reference to this legend in the 'Shafalus' and 'Procrus' of Pyramus and Thisbe (Shakespeare, 'Midsummer Night's Dream', v. i). Milton refers to Cephalus as 'the Attic boy' in 'Il Penseroso'.

(2) The old man in Bk. i of Plato's 'Republic', the father of Lysias (q.v.).

Cēphī'sus or **Cephis'sus** (*Kēphisos* or *Kēphissos*). (1) the chief river in the

loose in the Circus Maximus. Ovid (Fast. iv. 681 et seq.) has a tale to account for this curious rite, of which modern

means of sacrifice to her.

Cē'tō (*Kētō*), in Greek mythology, daughter of Pontus and Ge and mother of the Graiae and the Gorgons (qq.v.).

Cē'yx (*Kēux*), see *Alcyone*.

Chae'reas** (Chaireās) and **Calli'rrhŏē

Cha'os, see *Theogony*.

Charactēres, see *Theophrastus*.

Chariot races were held at the Panhellenic festivals in Greece, especially at the Olympian festival, from early times (see *Festivals*, § 2). The chariots

resembled those of the heroic age, which carried the warrior and his charioteer, low and rounded in front, open at the back, on low wheels. They were drawn by two horses, one on each side of the pole, by means of a yoke; where four horses were used, the two additional horses were at the sides of the first two, not in front, and drew by means of traces. The Roman racing chariot was similar, except that the board forming the front was higher. Pausanias (vi. 20) describes the elaborate arrangement for starting the chariot races at Olympia, including a mechanical signal which raised a bronze eagle and lowered a bronze dolphin. He also mentions how horses generally shied at a particular point in the course, called Taraxippus ('Disturber of Horses'). Chariot races (*Circenses*) were held at Rome both in republican and imperial times in the Circus Maximus. The chariots might be two-horsed (*bigae*) or four-horsed (*quadrigae*). Four or even six chariots competed in a heat, driving up one side of the Circus (which was divided down the centre by a low wall known as the *spina*) and down the other, rounding the *mētae* or conical pillars at each end of the *spina*; seven rounds of the Circus formed a heat.

In republican times the teams belonged to private owners; under the empire to associations of contractors, who were distinguished by four colours, blue, white, red, and green. Domitian added two new colours, the purple and the gold. It is perhaps from this time that six chariots began to compete in a heat. But the number of chariots so competing is not invariable. The two new factions do not seem to have survived Domitian's reign. There was keen partisanship among the public and betting on the colours. Pliny tells how Caecina of Volaterrae, an owner of chariots, had homing swallows, daubed with paint, to announce his victories. In the later empire, by supporting and cheering the factions that were not favoured by the emperor or his officials, the people frequently expressed their disapproval of the Government. Charioteers earned large sums. Dioclēs left a fortune of 35 million esterces (say £290,000). Caligula gave Eutychus, charioteer of the green, 2 million sesterces.

ha'rites, see *Graces*.

ha'riton (*Charitōn*), see *Novel*.

a'rmidēs, see *Plato*, § 2.

ā'ron (*Chārōn*), in Greek mythology, ferryman who conveyed the dead in boat across the Styx to Hades, represented as an old man of squalid aspect. He received an obol from each pass for his pains. To pay his fee the dead buried with a small coin in their mo Charon is unknown to Homer. He fi in the 'Frogs' of Aristophanes an the VIth Aeneid of Virgil. See also *Lu* Charon survives (as Charos or Charon in modern Greek folklore, rather in character of Angel of Death than of ferryman. But the custom of placin coin in a dead person's mouth preval among some of the Greeks until qu recent times (Rennell Rodd, 'Customs a Lore of Modern Greece').

Chā'ron (*Chārōn*) of Lampsacus, see *Logographi* (1).

Chary'bdis (*Charubdis*), in Greek legend a dangerous whirlpool off the coast o Sicily, opposite Scylla (q.v.). The Argo (see *Argonauts*), according to Apollonius Rhodius, sailed between Scylla and Charybdis; and Homer (Od. xii) has a vivid description of the passage of Odysseus between these two perils.

Chei'ron, see *Chiron*.

Che'rsonese (*Chersonēsos*, 'land-island' or peninsula), *Thracian*, the promontory of Thrace (the peninsula of Gallipoli) that runs along the W. side of the Hellespont. It was acquired by Athens in the time of Pisistratus and further colonized by Pericles. It was threatened by Philip of Macedon and this threat was one of the chief grounds of hostility between Athens and Macedonia. The *Tauric Chersonese* in the Euxine is the modern Crimea.

Chersonese, On the, a political speech by Demosthenes. See *Demosthenes* (2), § 5 (f).

Chia'smus (from the form of the Greek letter *chi*), a figure of speech in which the terms of the second of two parallel phrases reverse the order of the corresponding terms in the first; e.g. 'Odit populus Romanus privatam luxuriam, publicam magnificentiam diligit' (Cic. pro Murena, c. 32).

Chi'lon (*Chīlōn*), a Spartan ephor in the 6th c. B.C., who appears to have had an important influence on the policy of his State (see *Sparta*, § 3). He was include among the Seven Sages (q.v.) of Greece.

Chimae'ra (*Chimaira*), in Greek mythology, a monster with the head of a lion, the body of a goat, and the tail of a dragon, the offspring of Typhon and Echidna (qq.v.). See *Bellerophon* and *Monsters*. According to Virgil she was 'armed with flame'.

The *Flaming Chimaera* is the name given to a patch of land high up in the

Lydian forest near the sea-coast, where [illegible]

[illegible]

Chiron (Cheirōn) in Greek myth [illegible]

[illegible] the Erymanthian Boar in Arcadia, was entertained by one of them, named Pholos. When Pholos set wine before Heracles [illegible]

[illegible]

Chla'mys, see *Clothing*, § 1.

Choē'phoroe (*Choēphoroi*), see *Oresteia*.

Choe'rilus (*Choirilos*). (1) of Athens, see *Tragedy*, § 4; (2) of Samos, see *Epic*, § 1.

Chōlia'mbic, see *Metre*, § 4.

Choral Lyric, poetry written to be sung in chorus, a development of lyric (q.v.) poetry originating in the song and dance with which, from very early times, the Greeks celebrated important occasions. While at first these celebrations appear to have been of the nature of a public religious duty, they later also took the form of professional entertainments to the order of a patron, and poets were commissioned to write odes for some private occasion [illegible]

[illegible]

of a chorus was regarded as a public service (see *Liturgy*) and the duty of assembling, paying and equipping them was borne by [illegible]

[illegible] for the [illegible] and drill of the chorus, but consisted mainly of lyrics (see *Metre*, §§ 2 and 3). The chorus was frequently divided into two semi-choruses, who sang alternate stanzas; but whether particular lines were sung by the whole chorus, by part of it, or by a single voice, is often, in the absence of stage directions, a matter of more or less probable conjecture. See also *Theatre*.

Chremōnidē'an War, see *Athens*, § 1.

Chronicles, see *Nepos*, *Eusebius*, *Jerome*.

Chroniclers. (1) Greek, see *Logographi* (1); (2) Roman, see under *Annals*.

Chrysa'ōr (*Chrysaōr*, 'Golden Sword'), see *Gorgons*.

Chrȳsē'is (*Chrūsēis*), see *Iliad.*

Chrȳsi'ppus (*Chrūsippos*), see *Stoics.*

Chrȳsolo'ras, MANUEL, see *Texts and Studies*, § 9.

Ci'cerō, MARCUS TULLIUS (106–43 B.C.), a great Roman orator and statesman.

§ 1. *Early life, 106–65* B.C.

Cicero was born at Arpīnum in the Volscian mountains (the birthplace likewise of Marius), a city enjoying full Roman citizenship, of a well-to-do family of some local distinction. His father was a Roman knight. Cicero records the influence exerted on him in his youth by the Greek poet Archias, who was then living in Rome. In 89 he saw military service in the Social War. At Rome he studied rhetoric, philosophy under Philō the Academic and Diodotus the Stoic, and law under the Scaevolae (q.v.). In 81, towards the end of the period of disorder caused by the partisans of Marius and Sulla (qq.v.), he made his first extant speech in the law-courts, 'Pro Quinctio' (q.v.), having as his opponent the greatest advocate of the day, Hortensius. In the next year (80), in his speech 'Pro Roscio Amerino' (q.v.), Cicero first showed not only his ability as a pleader but his anti-Sullan sympathies and his courage, for he did not shrink from attacking Sulla's powerful freedman Chrȳsogonus. After this Cicero travelled to Athens and Asia Minor, to improve his health and pursue his study of rhetoric. At Rhodes he received instruction from Molō the rhetorician, who checked his tendency to exuberance, and from Posidonius (q.v.). He married Terentia, a lady of good family, apparently somewhat domineering, perhaps before leaving for Greece in 79. He returned to Rome in 76 and became, with Hortensius and Cotta, one of the three leading Roman advocates. To this period may belong the speech 'Pro Roscio Comoedo' (q.v.; some authorities place it later, in 68), on behalf of his friend the actor Roscius (q.v.) In 75 he was quaestor in Sicily, a magistracy which carried admission to the Senate. In 72 he delivered the speech 'Pro Tullio' on behalf of a certain M. Tullius who was involved in a dispute about property with a neighbour, one of Sulla's veterans. He was retained in 70 by the Sicilians to prosecute C. Verres, who during his governorship of the island had shown appalling rapacity and cruelty. Cicero's first 'Verrine' ('Actio prima in Verrem', preceded by a 'Divinatio in Q. Caecilium', to prevent a collusive action), in which he formulated the charges he intended to prove, was sufficient to force Verres to throw up the case and retire into exile. Cicero then published the five further orations of the 'Actio secunda' against Verres, designed to bring home to the public the evils of the existing predatory system of provincial administration. This year (70) was that of the consulship of Pompey and Crassus, during which they effected the repeal of the Sullan constitution. Cicero, with his liberal sympathies, supported Pompey, and thereafter looked up to him as his political leader. He was now recognized and courted as the chief advocate of the day, for Hortensius (who had been the advocate of Verres) for a time effaced himself. In 66 Cicero was praetor and delivered in public assembly his first political oration, the 'De Lēge Mānilia' (or 'De Imperio Cn. Pompeii'). In this he defended the proposal of the tribune Manilius to grant Pompey (q.v.) the command against Mithridates. Under the year 69 we have the (incomplete) speech 'Pro Fonteio', in which Cicero defended M. Fonteius on a charge of extortion as governor of Gaul; and the 'Pro A. Caecina', in a case involving subtle legal points connected with inheritance of land.

§ 2. *64–63* B.C. *Cicero's consulship*

In 64 Cicero stood for the consulship. As a *novus homo*, i.e. without dignity of ancestry, he was at a disadvantage, but he was helped by the revelation of the revolutionary inclinations of Catiline (q.v.), one of his rivals in the contest. Cicero was elected with C. Antonius, an associate of Catiline; he won over his colleague by ceding to him the rich province of Macedonia. As consul in 63 he delivered the speeches 'Contra Rullum' or 'De Lēge Agrāria' (q.v.), combating an agrarian proposal designed to give the popular party a manœuvring ground against Pompey (then absent in the East); Cicero's condemnation of it was endorsed by the people and the proposal was rejected. The 'Pro Rabīrio' (q.v.) of the same year was in defence of an aged knight charged by the popular party with having killed, thirty-seven years before, the tribune Saturninus. It will be seen that Cicero now takes up the position of a moderate, in opposition to the popular party and Caesar.

In the second half of Cicero's consulship came to light the anarchic conspiracy of the desperate and unscrupulous Catiline and his band of associates. Cicero by his promptitude and firmness defeated the plot. Catiline's renewed candidature for the consulship was rejected, and when the conspirators prepared for military insurrection, Cicero obtained the 'Senatus con-

cultum ultimum', empowering the consuls to take all measures for the protection of the State (Oct. 21). He frustrated Catiline's projected massacre, drove him from the city by his first speech 'In Catilinam' (Nov. 8), exposed the situation to the people in his second speech (Nov. 9), and secured the detection of five leading conspirators in treasonable correspondence with envoys of the Allobroges, and their arrest (Dec. 2–3). In a third oration Cicero explained the new developments to the people. The fourth was delivered in the senate (Dec. 5) on the question of the [illegible]

§ 3. [illegible]

[illegible] returned to Italy at the end of 62. The jealousy and hostility of the senate threw him into the arms of Caesar, who returned from Spain in June 60; the 'First Triumvirate' was formed, and Caesar became consul in 59. During the period immediately preceding this Cicero had made only two speeches that have survived, one on behalf of Publius Sulla ('Pro Sulla', q.v.) and the other on behalf of the poet Archias ('Pro Archia', q.v.), famous for its eloquent disquisition on the glories and benefits of Literature.

It appears that Caesar made advances to Cicero with a view to attaching him to the triumvirate. But Cicero could not reconcile himself to Caesar's unconstitutional attitude and stood aloof. He did [illegible] weapons, gangs organized by Milo.

§ 4. 57–43 B.C.

Cicero returned with Caesar's consent in 57 and was enthusiastically received. His

speeches during the ensuing period arise out of his return, the continued vexations to which he was subjected by Clodius, and the turbulence of the times. In the two speeches 'Post Reditum' (q.v.) he thanked the Senate and the people for his recall; the 'De Domo Sua' and 'De Haruspicum Responso' (qq.v.) dealt with questions relating to the restoration of his house. In 56 he defended P. Sestius ('Pro Sestio'), a tribune who had exerted himself in his behalf, against a charge of rioting brought by Clodius. The speech, largely occupied with Cicero's own services and an attempt to rally the aristocratic party against the triumvirs, contains some of the orator's finest passages. The speech 'In Vatinium' was an attack on a creature of Caesar's who had been a witness against Sestius in the preceding prosecution. The 'Pro Caelio' was a defence of M. Caelius Rufus on a charge of attempted poisoning brought against him by the notorious Clodia, sister of Clodius and the 'Lesbia' of Catullus. The speech contains a fierce attack on Clodia herself. Cicero now showed signs of assailing, with Pompey's support, Caesar's agrarian law of 59. To check this inconvenient alliance, Caesar met the other triumvirs at Luca in 56 and renewed his understanding with them. Cicero was forced to submission, and his humiliation may be seen in his speech of recantation, 'De Prōvinciis Consulāribus' (56), in favour of the prolongation of Caesar's command in Gaul, and in his 'Pro Balbo', in defence of the right of citizenship of a friend of Caesar and Pompey. The 'In Pisōnem' of 55 was a reply to an angry speech by L. Calpurnius Piso when recalled from the governorship of Macedonia at Cicero's instance. In 54 Cicero defended his friend Plancius (referred to above in connexion with Cicero's exile) on a charge of electoral corruption ('Pro Plancio'), and Rabirius, a partisan of Caesar, on a charge of extortion ('Pro Rabirio Postumo'); also M. Aemilius Scaurus, ex-governor of Sardinia on a charge of extortion (of this speech we have only fragments). The 'Pro Milone' is a written elaboration of the speech which Cicero attempted to deliver in defence of Milo (q.v.) on the charge of killing Clodius in a faction fight in Jan. 52. The death of Clodius gave rise to great turbulence, in the midst of which the trial was held. Cicero's nerve gave way, his speech was a failure, and Milo was found guilty. The amended version, a splendid defence, was sent by Cicero to Milo in his exile. Milo is said to have congratulated himself that it was not delivered, else he would never have known the excellent red mullets of Massilia. In 53 Cicero was elected to the College of Augurs, and was much gratified by the honour. In 51, owing to the new law regarding provincial governorships, he was reluctantly obliged to accept that of Cilicia. He disliked leaving Rome; but he carried out his new duties honestly and efficiently. He hoped for a triumph in recognition of his success in a small campaign. He returned to find Rome on the brink of the Civil War. He left the city with many of the Senatorial party when Caesar crossed the Rubicon. The withdrawal of Pompey to Epirus left him in the deepest trouble and perplexity. He decided to remain in Italy, and followed Pompey only at a later stage. After Pharsālus (at which he was not present) he returned to Italy. A period of anxious suspense was ended in 47, when Caesar came to Italy and was completely reconciled with Cicero. The latter was impressed by Caesar's clemency and had hopes that he would restore liberty. But Cicero, during the rest of Caesar's life, exerted no political influence. In 46 he delivered the 'Pro Marcello', a speech of effusive thanks to Caesar for his clemency to an exiled Pompeian; in 45 the 'Pro Ligārio' in defence of Q. Ligarius, tried as an enemy of Caesar, a speech whose eloquence is said so to have moved Caesar that he acquitted the accused; and in the same year the 'Pro Rege Dēiotaro', defending the tetrarch of Galatia on a charge of attempted murder of Caesar. Shortly after Cato's death at Utica in 46, Cicero delivered a panegyric (*laudātio*) on him, which is not extant. It displeased Caesar, who replied to it in a work called *Anticato*. In 46 Cicero divorced his wife Terentia, and soon after married Publilia, who had been his ward. In 45 his beloved daughter Tullia (q.v.) died, and Cicero was overwhelmed with grief. Publilia offended Cicero by her lack of sympathy, and this second marriage also was ended by divorce.

§ 5. *Philosophical and literary writings*

This is the period of Cicero's devotion to philosophy and literary work. The humiliation which followed the conference of Luca had already turned him in this direction, and he had then (in 55) written the 'De Ōrātōre' (a treatise on rhetoric designed to replace his crude early work on the same subject, 'De Inventiōne', written before he was 25 years old), and the 'De Re Publica' (qq.v.). It appears from certain passages in the 'De Legibus' (q.v.) that he was engaged on this work in 52; he seems then to have discontinued it and returned to it in 46 and the following year. It had not been published before the 'De Divinātiōne' (q.v.) was writ-

ter in 44. There is no evidence whether Cicero ever finished the work or published it during his lifetime. Probably in 53 he had written for his son's instruction a [illegible]

[illegible] Crown'). In 45 he wrote the 'Consolatio' [illegible]

[illegible] he was an eclectic, that is to say he was not dominated by any one school, but picked from among the doctrines of the various Greek schools those which commended themselves to his reason; and in questions of morality he [illegible]

[illegible] philosophical works have little claim to present original thought. He drew on Greek sources 'supplying little but the words'; but he rendered a great service in the creation of a Latin philosophical vocabulary, in popularizing Greek thought and keeping it alive for the Middle Ages.

§ 6. *44–43 B.C. The Philippics and Cicero's death*

After the assassination of Caesar, Cicero came once more into political prominence.

[illegible]

§ 7. *Cicero's Letters and his character*

The character and life of Cicero are known to us [illegible]

Fratrem', 'to his brother Quintus' (q.v., 60–54), and 'ad Brutum' to Marcus Brutus (q.v.). The genuineness of the correspondence with Brutus (all of it that survives is subsequent to the murder of Caesar) has been questioned, but is now generally admitted as regards most of the letters. Of the total number of 864 letters in the four collections, 774 are by Cicero, 90 are addressed to him. There are no letters for the year of Cicero's consulship or the preceding year. The bulk of the letters relate to the last years of his life. They are addressed to correspondents of the most diverse political views and social position, to Cato and Dolabella, to Caesar, Pompey, and Antony, to Metellus and Tiro. Their subjects are no less varied, from philosophy, literature, and politics, to household affairs; while their tone ranges from familiar chat to outbursts of passion and despair. The first letter to his brother Quintus is almost a treatise on the duties of a provincial governor. Some are political manifestos intended for circulation. The celebrated letter of December 54 to Lentulus (Ad Fam. I. 9) is a lengthy apologia for Cicero's submission to the triumvirate after Luca. But the most interesting are the intimate letters to Atticus, which throw a vivid light on Cicero's own character. They show him to have been a man of mercurial temper, impressionable, irresolute, and vain; but fundamentally honest, intelligent, affectionate, and amiable. In politics he was what we should call a liberal, opposed alike to reaction and to revolution. In the days of Sulla he appears a democrat; when Caesar and the mob rule of Clodius threatened the constitution, he appears a conservative. His weakest period is that of submission to the triumvirate after the conference of Luca in 56.

There is a life of Cicero by Plutarch. The lives of him by Nepos and Tiro are lost.

§ 8. *Cicero's influence on literature and thought*

Cicero's contribution to literature was as important as it was varied: political and forensic speeches showing every form of rhetorical art, from fierce indignation to tender pity (his oratorical style was intermediate between the severe Attic and the florid Asian); treatises on rhetoric, political science, and philosophy; and charming letters. Cicero was also accounted a good poet in his day, though his poems were later derided by Juvenal (Sat. x. 122 et seq.). Of his verse translation of the works of Aratus (q.v.), the greater part of the 'Phaenonema' survives. He also wrote poems, in his youth on Marius, and later on his consulship and on his times (from which there are quotations in his 'De Divinatione'); and he included verse translations of passages of Homer and the Greek dramatists in his treatises. These show him as a poet at his best; the notorious line 'O fortunatam natam me consule Romam', at his worst. (He wrote an account of the consulship also in Greek prose, and talked of writing one in Latin prose; it is not known whether he did so.) But his principal service to literature was in his development of Latin prose to its perfection, whereby it became the basis of literary expression in the languages of modern Europe. Its chief features are the use of the period (in which subordinate clauses and balanced antitheses form part of the structure of the sentence), and of rhythm and cadence (see *Clausula*). There was a revulsion against his style in the Silver Age, when the tendency was to write in concise epigrammatic sentences (as seen in Seneca and Tacitus). But Quintilian regarded Cicero as the greatest of Roman writers.

Cicero's influence on later thought was immense. It is seen in such writers as Minucius Felix, St. Jerome (who was an ardent if reluctant Ciceronian, see the anecdote under his name), St. Ambrose (whose manual of ethics 'De Officiis Ministrorum' was modelled on Cicero's 'De Officiis'), and St. Augustine (who was first moved by Cicero's 'Hortensius' to abandon frivolity for the search of wisdom). On the other side, the Pelagians, whom Augustine condemned, drew largely on Cicero. Petrarch, the earliest of the humanists, was devoted to Cicero and searched eagerly for manuscripts of his works. We may imagine the delight with which he read Cicero's tribute to literature in the 'Pro Archia', of which he discovered a manuscript at Liége in 1333. He found a manuscript of the 'Letters to Atticus' at Verona in 1345. His sentiments on reading them are expressed in two letters of affectionate reproach addressed by him to the spirit of Cicero (Ad Viros Illustres, i, ii). The admiration of the Renaissance for Cicero's works gave rise to a tendency among writers to imitate his style, and this to a controversy in which Erasmus and the elder Scaliger were ranged on opposite sides. Cicero was highly esteemed in England at an early date. He was a favourite of John of Salisbury and Roger Bacon; Queen Elizabeth when sixteen had read nearly all his works with her tutor Ascham. His influence is seen later in the works of Lord Herbert of Cherbury and the other Deists; in the speeches of

[illegible]

and sister of

Aeëtēs, king of Colchis (see *Argonauts*). For the story of Circe and Odysseus see *Odyssey*. By Odysseus she was mother of Telegonus (q.v.). There was a legend in Italy that she had her home on a promontory of Latium, Circeii (see Aen. vii. 10–24), famous for its oysters (Hor. Sat. II. iv. 33). Milton in his 'Comus' makes the magician Comus the son of Circe and Bacchus.

Circe'nsēs, at Rome, contests and other displays in the Circus, including chariot-races (q.v.). 'Panem et circenses' were, according to Juvenal (x. 78–81), the only things that the degenerate Roman populace cared about.

Ci'rcus Ma'ximus, in republican times and under the early empire the chief place of amusement of the Roman people, a circus lying between the Palatine and Aventine hills, where races and public spectacles were held (see Pl. 14). At first and probably down to some time in the 4th c. B.C. there was no permanent structure; after this, permanent buildings were gradually added. The circus was reconstructed by Julius Caesar, with three tiers of seats, the lowest of masonry, the others of wood. The wooden portion was repeatedly destroyed by fire, notably in the great fire of A.D. 64, and restored. The circus reached its greatest size and splendour in the reconstruction of Trajan. The main structure was then of masonry, covered both on the inside and on the outside with marble, profusely decorated. The exterior consisted of three tiers of arches, like the Colosseum. The arena was about 600 yards long by 100 yards wide. Externally the building was about 700 yards long and, if the additions made in imperial times on the slopes of the adjoining hills are included, about 200 yards wide. The east end was semi-circular, the west end, where stood the *carceres* from which the chariots issued, was curved. The arena was divided along its length by the *spina* (see *Chariot-races*), on which stood shrines and statues. The seating capacity has been much discussed. The circus is stated in the 4th c. to have contained 385,000 *loca*, which has been variously interpreted; it probably means 385,000 running feet of seats, or room for about 200,000 spectators.

Ci'ris, a poem in hexameters doubtfully attributed to Virgil (q.v.). It contains lines which appear also in the 'Eclogues' and 'Georgics'. It may have been written by one of the poets, such as Gallus (q.v.), of the circle to which Virgil belonged, and Virgil may have contributed to it verses which he subsequently introduced into his own poems.

The subject is the infatuation of Scylla, daughter of Nisus king of Megara, for Minos of Crete, who is besieging her father's city. Nisus is safe so long as a purple lock among his white hair remains intact. To gain her object Scylla treacherously cuts off the lock. Megara is taken and Scylla is dragged through the sea suspended from the ship of Minos. She is turned into a sea-bird (*ciris*), ever pursued with hatred by her father, who is turned into a sea-eagle.

Cistellā'ria ('The Casket'), a comedy by Plautus, probably adapted from a play by Menander. The plot turns on the discovery by means of a casket of the true parentage of a foundling girl, Selēnium, who has passed into the care of a courtesan, and has become the mistress of a young man, Alcesimarchus. She is found to be the daughter of a citizen, Dēmiphō, and is thereupon married to her lover.

Cithae'ron (*Kithairōn*), a mountain range between Attica and Boeotia, on which Pentheus, according to legend, met his death at the hands of the Bacchanals. See *Bacchae*.

Ci'thara, see *Music*, § 1.

City of God, see *Augustine*.

Classic, a word, from Lat. *classicus*, meaning 'of the highest class'. Aulus Gellius has 'classicus . . . scriptor, non proletarius', where the word means 'high-class', as opposed to 'low'. Littré, however, takes the Fr. word *classique* as meaning 'used in or belonging to the classes of colleges and schools', and it is probable that this notion has influenced the word in its extension from the standard authors to the ancient authors generally, together with the associated languages, literature, &c. The word 'classic' has become synonymous with 'ancient Greek and Roman'. In the narrower sense the classical age of Greek literature is generally regarded as having ended about 325 B.C., when the conquests of Alexander the Great brought about the changes described under *Hellenistic Age*. Similarly the classical age of Latin literature may be said to have ended with the close of the reign of Augustus. But it must be remembered that in both languages there were writers of almost the first rank after the classical period, such as Theocritus and Tacitus.

Classiciā'nus, JULIUS, see *Britain*, § 2.

Clau'dia Quinta, see *Cybele*.

Clau'dian (*Claudius Claudiānus*), the last great poet of the heathen world, a pagan at heart though perhaps nominally a

Christian. He was a Greek, spent his child- [illegible]

[illegible] reaching high eloquence, though both his panegyric and his invective are extravagant. He makes abundant use of allegory and mythological episode and allusion. He was honoured for his work with a bronze statue erected in the Forum of Trajan. In addition to the above political poems, Claudian wrote an 'Epithalamium' on the marriage of Honorius, an unfinished mythological poem 'De Raptu Proserpinae' (which contains picturesque descriptive passages), and a number of short pieces, idylls and epigrams, mostly in elegiacs, on a great variety of subjects—the Nile, the Phoenix, a porcupine, a lobster, a statue, a landscape, &c. The best-known is the idyll on the 'Old Man of Verona', imitated from Virgil's description of the old gardener of Tarentum (Georg. iv. 125 et seq.). It was translated by Cowley.

Clau'dius (*Tiberius Claudius Drusus Nero Germanicus*), Roman emperor A.D. 41–54, the nephew of Tiberius and younger brother of Germanicus (see *Julio-Claudian Family*, and *Rome*, § 10). He wrote an autobiography, which is not extant, more elegant in style than sensible, according to Suetonius. He was an antiquarian and historian of no mean authority. He wrote a history of the reign of Octavian from 27 B.C. to A.D. 14, and a shorter history from the death of Julius Caesar; and in Greek twenty books of 'Tyrrhenica' (a history of the Etruscans) and eight books of 'Carchedonica' (a history of Carthage). None of these works has survived. His learning, combined with a certain ungainliness and dullness of wit, has caused him to be compared to James I.

Clau'sula, in Latin rhetoric, the closing words of a period. The rhythm of the clausulae of Cicero's speeches has been carefully studied, and it has been found that the majority of his clausulae conform to a definite type, [illegible]

[illegible] Zeno as head of the Stoic (q.v.) school. He was author of a noble hymn to Zeus, which survives. The thought is pantheistic, and in the poem Zeus is not the god of mythology but the spirit that permeates and rules the universe. Cleanthes emphasized the religious side of the Stoic doctrine.

Cleis'thenes (*Kleisthenēs*), (1) the founder of Athenian democracy, son of Megacles the Alcmaeonid (q.v.), who married Agariste the daughter of Cleisthenes, tyrant of Sicyon (see (2) below). After the fall of the tyrant Hippias (510), there was an oligarchic movement at Athens headed by Isagoras and supported by Sparta. Cleisthenes put himself forward as the champion of democracy and overthrew the oligarchs. He completely reorganized the State on a democratic basis. [illegible]

survived in the constitution of Cleisthenes as a kind of religious community for carrying out certain cults, but were re-organized so that no citizen could be excluded from them. Each tribe furnished annually fifty members to the Council of State (*Boulē*), taken from the demes of the tribe by lot proportionately to their population. These groups of fifty exercised in turn the Prytany (*prutaneia*) or function of executive committee of the Boule, each group holding office for one tenth of the year. Each tribe furnished its military contingent of a regiment of hoplites and a squadron of cavalry.

Cleisthenes subordinated the Boule and the Areopagus (q.v.) to the supreme authority of the *Ecclesia* or assembly of all the citizens, which met regularly at least once in the period of each prytany, and might deal with any important State question. In one respect Cleisthenes was conservative: the existing magistracies were retained, and the archons could be chosen only from the two wealthiest classes of the population. The Eupatrids (q.v.) retained the priestly offices. See also *Strategus*.

Cleisthenes sought to safeguard his constitution by the institution of ostracism (q.v.).

(2) Of Sicyon, tyrant in the early 6th c. His policy was consistently anti-Dorian and in particular anti-Argive. In this he was only carrying on the policy of earlier Orthagoridae (descendants of Orthagorās, reputed founder of the dynasty). He would not allow rhapsodes to recite Homeric poems (because of their frequent references to Argives) and attempted to expel the worship of the Argive hero Adrastus (q.v.). This, together with his abandoning of the Dorian tribe-names at Sicyon, seems to have led up to open war with Argos, in which the latter State had the better. Earlier, Cleisthenes had taken part in the Sacred War (q.v.) of c. 590. His reign is said to have lasted 31 years. For the story of the wooing of his daughter Agaristē, see under *Hippocleides*.

(3) A character ridiculed by Aristophanes in his 'Birds', 'Knights', 'Clouds', and 'Thesmophoriazusae'. We know from Lysias (xxv. 25) that he was a professional informer.

Clei'tus (*Kleitos*), brother of the foster-mother of Alexander the Great and one of his cavalry commanders. He saved Alexander's life at the Granīcus, and was subsequently killed by him in a drunken brawl (see *Alexander the Great*, § 6).

Clement of Alexandria (*c.* A.D. 160–c. 215) was not only one of the early Greek Fathers, but also conspicuous for his wide knowledge of Greek literature, especially of Greek philosophy. His writings abound in quotations and anecdotes, and contain passages of interest to Greek scholarship; he has preserved many details concerning the Orphic and Eleusinian Mysteries. He was probably born at Athens, and studied and taught at Alexandria. His principal works were 'Protreptikos' or an 'Exhortation' to the Greeks (an attack on pagan religion and philosophy), 'Paidagōgos' (a course of religious instruction), and 'Strōmateis' or 'Miscellanies' (in which he aims at reconciling Christian faith with reason and philosophy).

Cle'obis and Bi'tōn, two Argives who, according to a story placed by Herodotus in the mouth of Solon, drew their mother in a chariot a distance of 45 stadia to the Heraeum (q.v.) to attend a festival of Hera. The men of Argos, who stood near, commended the strength of the youths, and the women blessed their mother. But the mother herself prayed the goddess to grant her sons the greatest blessing that man could receive. Thereafter the youths fell asleep in the temple of the goddess and died as they slept; the goddess thus showing that it is better for a man to die than to live. An inscription on a statue of Cleobis and Biton has been discovered at Delphi.

Cleo'menēs (*Kleomenēs*). (1) Cleomenes I, King of Sparta (c. 520–c. 490 B.C.). He freed Athens (q.v.) from the tyranny of Hippias. He subsequently supported the aristocratic reaction in that city headed by Isagoras against Cleisthenes, and was besieged in the Acropolis with Isagoras and obliged to capitulate. When, before the Persian War, Aegina was suspected of favouring the Persians, he forced the Aeginetans to give hostages for their good conduct to Athens.

(2) Cleomenes III, the last great king of Sparta (236–222 B.C.). Following his predecessor Agis IV, he attempted to restore Spartan power by a series of reforms designed to rehabilitate the constitution of Lycurgus. He proposed to abolish the ephorate, extend the powers of the kings, free helots, and make a new distribution of the land. This was in 226–5. Before that, Cleomenes had built up a strong position in the State by his successful wars against the Achaean League (q.v.). The reforms were in part carried out; but in 222 (or 223) Cleomenes was defeated at Sellasia by the Achaeans under Aratus of Sicyon and fled to Egypt, where he was put to death soon afterwards. His ideas (and those of Agis) may have influenced

em industria, virtus gloriam, gloria os comparavit'.

anticlimax (a word apparently first l in Pope's 'Art of Sinking', 1727) is opposite of a climax; the addition of rticular which, instead of heightening effect, lowers it or makes it ludicrous. *Bathos.*

'o (*Kleiō*), see *Muses.*

oā'ca Ma'xima, a great sewer at Rome, scribed to the Tarquins, but probably ating from early republican times, and econstructed under Augustus. Starting from the valley of Subura it drained the marshy ground at the foot of the Capitol and so made possible its use as the Roman Forum. It was vaulted and paved, and where it emptied into the Tiber it was about 10 ft. wide and 12 ft. high. The system of sewers of which it formed part was regarded, with the aqueducts and roads, as among the most wonderful constructions of ancient Rome. The Cloaca Maxima still forms part of the drainage system of the modern city. See Pl. 14.

Cloa'nthus, in the 'Aeneid', a companion of Aeneas. He figures in the boat-race (Bk. V).

Clō'dia, the sister of P. Clodius (q.v.) and wife of the consul Q. Metellus Celer, a woman notorious for her profligacy. Among her lovers was Catullus (q.v.), who celebrated her as 'Lesbia'. She was the bitter enemy of Cicero (q.v.), who fiercely attacked her in his speech 'Pro Caelio'.

Clō'dius Albi'nus, Decimus, see *Britain*, § 2.

Clō'dius Pulcher, Publius, a patrician of the Claudian *gens*, notorious for his violence and profligacy and as the enemy of Cicero. His profanation of the mysteries of the Bona Dea in 62 B.C., the defeat by Cicero's evidence of his attempt to prove an alibi (though in fact Clodius was acquitted at the trial), the vengeance he took as tribune in 58 by driving Cicero into exile, his feud with Milo carried on by street fights between gangs of ruffians, and his death in 52 in one of these riots, are related under *Cicero*, §§ 3 and 4. He was brother of Clodia (q.v.).

Cloe'lia, according to legend, a Roman maiden who was one of the hostages given to the Etruscan king Porsena in the course of his war with the newly founded Roman republic. She escaped, and swimming the Tiber returned to Rome. She was again surrendered to Porsena, who in admiration of her courage released her together with some of her companions.

Clothing and Toilet.

§ 1. *Greek clothing*

The dress of the Athenians of the 5th and 4th cc. consisted normally of two garments, each composed of an oblong piece of woollen or linen cloth: (*a*) the Chitōn or tunic, worn next to the skin, doubled round the body, pinned over each shoulder, and held in by a girdle at the waist, leaving the arms free. This was worn by men falling to the knee, by women longer. (*b*) The Himation or cloak, worn by men; it was laid from behind on the two shoulders, and the right end thrown over the left shoulder, but so as to leave the right hand exposed. It could be drawn over the head. Workmen, who could not afford the *himation* (it cost 16–20 drachmas), wore a single garment, known as th Exōmis, of coarse stuff made at Megara, with a goat-skin for cold weather. The outer garment of women was the ample Peplos, pinned over the shoulders, and variously draped according to the fashion. Horsemen wore a short mantle known as the Chlamys. It was usual for men to strip entirely for exercise or sport. The prevailing colour of Greek men's dress was white; but workmen wore dark stuffs, and women gay-coloured materials. Hats were not generally worn, except when travelling or hunting; the Petasos was a broad-brimmed felt hat, said to have been introduced from Thessaly with the *chlamys*; the Pilos was a round felt cap, with little or no brim, chiefly worn by workmen. Sandals and shoes were worn out of doors; tanning and shoemaking were active in dustries at Athens, and women's shoe were often luxurious and highly decorated

§ 2. *Greek ornaments and toilet*

Bracelets, rings, and ear-rings were wo The British Museum has a silver arml in the form of a coiled snake, of the 4th 3rd c. B.C., inscribed with the name of owner, Cletis. Cosmetics were used, a know from Xenophon's 'Oeconomi Greek men usually wore beards, but r are mentioned in Homer. There public baths attached to the gym but they were not of the elaborate c ter found at Rome; bathing scenes sented on vases show men standing a large vessel, into which an att may be pouring water. The (*lēcythus*) for anointing was an e requisite for a bath.

§ 3. *Roman clothes*

Men's dress in republican ti sisted of an inner garment, th and an outer the *toga*. The Tu first introduced at Rome as a fo

[sce]nes in which hostility to the new school [is] manifested. In the second edition the [pl]ay was not produced at either of the [gr]eat festivals.

Strepsiadēs ('Twister'), an elderly dis[h]onest farmer, has been ruined by his [f]ashionable wife and horse-loving son Pheidippidēs. He has heard of Socrates, a man who can make the Worse Cause appear the Better, and hopes by his teaching to be able to defraud his creditors. As his son refuses to enter Socrates' school (the Phrontisterion, or 'Thinking-shop'), Strepsiades decides to go himself. He is told that he must resign himself to hard work and simple living, and is introduced to the Clouds, who (and not Zeus, as had been believed) are the deities who produce thunder and rain. But Strepsiades is too stupid and too much concerned with his debts to learn anything, and Pheidippides has to become the pupil instead of him. Socrates hands Pheidippides over to be instructed by the Just Plea and the Unjust Plea in person. A contest between these two (one of the substituted scenes) follows, in which the Unjust Plea is victorious. By the help of what Pheidippides has learnt, Strepsiades is able to confute his creditors. But the tables are turned on him when, as a result of the same learning, Pheidippides starts to beat his father (and threatens to beat his mother too) and proves that he is justified in doing so. Strepsiades, disgusted with the New Learning, sets fire to Socrates' school.

Clubs, see *Guilds*.

Cly′menē (*Klumenē*), in Greek mythology, (1) daughter of Minyas (q.v.). She was beloved of the Sun, and to him bore Phaethon (q.v.). (2) Daughter of Oceanus and Tethys, wife of Iapetus, and mother of Atlas, Prometheus, and Epimetheus (qq.v.).

Clytemne′stra (*Klutaim(n)ēstrā*), in Greek mythology, daughter of Tyndareus (*Tundareōs*) king of Sparta, and Leda (q.v.), and wife of Agamemnon. See *Pelops, Oresteia, Orestes, Electra.*

Cno′ssus (*Knōsos* or *Knōssos*), see *Crete* and *Minoan.*

Cock, The, see *Lucian.*

Co′clēs, Horātius, a legendary Roman hero, said to have defended, with two companions, Sp. Larcius and T. Herminius, the bridge-head leading to Rome against the whole Etruscan army under Porsena (q.v.), while the bridge behind him was being destroyed. Then he sent [his] companions and held the position single-handed, finally jumping into the river and swimming back to the city. The exploit is the subject of one of Macaulay's 'Lays of Ancient Rome'.

Cocȳ′tus (*Kōkūtos*), in Greek mythology one of the rivers of Hades (q.v.). It was the name of a tributary of the Acheron in Epirus.

Cō′dex, (1) see *Books, Ancient*, § 4; (2) see *Justinian.*

Cō′drus (*Kŏdros*), the last of the legendary kings of Athens. He is said to have sacrificed himself for his country when it was threatened by an invasion from the Peloponnese.

Coinage, see *Money.*

Co′lchis, a country at the E. end of the Euxine or Black Sea, bounded on the N. by the Caucasus, famous in Greek legend as the destination of the Argonauts (q.v.) and the home of Medea.

Collē′gia, see *Guilds.*

Colline Gate, at Rome, on the NE. side of the city (see Pl. 14), the scene of a fierce battle in 82 B.C., in which Sulla (q.v.), after his return from the E., finally overcame the Samnite and Lu[canian] army and made himself master of

Colō′ni, farmers who till[ed] the land of Roman prop[rietors] ... degenerated into serfs, tied ... See *Agriculture*, § 2, and *Lat*...

Colonization.

GREEK COLONIZATI[ON]

§ 1. *General chara*[*cter*]

The great age of the expan[sion] beyond Greece proper an[d] shores of the Aegean lasted f[rom] of the 8th to the early part o[f] ... This expansion by means of ... regarded as a continuation o[f] ... which took Greek settlers ... the migrations (q.v.) across ... the shores of Asia Minor an[d] ... islands. Its causes are to b[e] ... the adventurous spirit of th[e] ... we see reflected in such m[yths] ... the Argonauts (q.v.); th[e] ... and political conditions ... at this time in Greek la[nds] ... cultivable land in Greece ... while the land system ... a portion of the inhabit[ants] ... in the soil and converte[d] ... adventurers. The ari[stocratic] government in many St[ates] ... bred discontent, so tha[t] ... aged to seek happier c...

As regards the Greek cities on the coast of

founded Sinōpē and its daughter city

Bosporus by found

Byzantium (q.v.).

stratus Athens acc

Chersonese and sen

history of the earl

Euxine is obscure.

ments on its shores

swept away about

by a wave of Cimm

middle of the 7th

resumed, principall

ere the most westerly points in Sicily ached by Greek colonization. Beyond ese the island was in Phoenician hands. ll the above colonies had been founded y the end of the 7th c. Meanwhile Achaeans from the Peloponnese settled on the E. side of the extreme promontory or toe of Italy. Sybaris and its rival Croton (qq.v.), their principal foundations, became extremely wealthy, owing to their fertile territories. Moreover, when the Sicilian straits were in the power of Euboean settlers and these prevented the passage of merchants from Miletus, the latter diverted their commerce to Sybaris, which commanded the short overland journey across the peninsula to the Tyrrhenian sea; and the prosperity of Sybaris was thereby increased. Taras (Tarentum) at the head of the gulf which bears its name, between the toe and the heel of Italy, appears to have been founded by pre-Dorian inhabitants of the Peloponnese; but it was subsequently occupied by Dorians from Sparta (the only foreign settlement of that State). To Tarentum and the other Greek cities on the Tarentine gulf and their dependencies across the peninsula on the Tyrrhenian Sea was given the name of Magna Graecia. See also *Thurii*. One important venture in the extreme west remains to be mentioned. The Ionians of Phocaea, bold mariners, founded in the 7th c. Massalia, in Latin Massilia, the future Marseilles; and the people of Massalia in turn established settlements in many directions, inland at the future Arles, along the Riviera (Agathe = Agde, Antipolis = Antibes, Nicaea = Nice), westward at Pȳrēnē (whence the name of the Pyrenees), and at the future Malaga on the coast of Spain.

§ 4. *Greek colonization in the south*

Under the rule of Psammētichus and his successors (from the middle of the 7th c. B.C.), Egypt was thrown open to Greek commerce and to Greek settlers. The Milesians founded Naucratis (q.v.) on the western or Canōpic channel of the Nile, and this was made the centre for all Greek traders in Egypt, who appear later to have been subjected to restrictions. In the latter part of the 7th c. Minyans from the island of Thēra, complying with an oracle, founded a colony which was named Cyrene (q.v.) on the coast of Africa, due S. of the Peloponnese. The leader of the settlers became their king and took the name of Battus, and his son that of Arcesilaus. Under his grandson, Battus II, there was a large influx of new settlers from Crete and the Peloponnese, and the colony became prosperous and important.

§ 5. *Result of Greek colonization. Hellenistic colonization*

As a result of these various enterprises, the 6th c. saw Greek colonies scattered along most of the shores of the Mediterranean and the Euxine, 'like frogs round a pond' (Plat. Phaed. 109 b), not united under any central control, but at liberty to work out their own destinies, with important consequences for the history of civilization. They were the means of extending the influence of Greek culture to many peoples; and by their very independence, by their contact with a variety of nations, they developed that culture itself, by giving it variety and favouring originality. This is seen in Greek literature, philosophy, and art.

Under Alexander and his successors, Greek colonization took a new form. Alexander himself founded a large number of colonies in the territories he had conquered, designed to hold the natives in subjection, to spread Greek civilization, and to foster trade; and his successors followed his policy. Whence the numerous Alexandrias, Antiochs, Seleucias, &c., found in the East. They were for the most part situated in Asia Minor, Syria, and Egypt, but some in more distant regions, such as Iran and India.

See also *Cleruch*.

ROMAN COLONIZATION

§ 6. *Early Roman colonies*

The early colonies of Rome, unlike those of Greece, were founded by the State, not by private initiative, and during the firs centuries of the republic were generall designed for military defence and limite to Italy only (they occasionally served t provide land and occupation for nee members of the Roman proletariate, e Antium, founded in 338 B.C.). They we fortified towns, endowed with a certa area of the public land (acquired conquest). Parma, Mutina, Pisaurum examples. The citizens of *Roman colo* proper (*Colōniae civium Rōmānorum*) w enrolled in some Roman tribe and tained their full civil rights, though o to distance they might not be abl exercise them. The so-called *Latin col* (*colōniae Latīnae*), originally colonies posed half of Romans and half of I (e.g. Ardea), but after the subju of Latium composed of Romans onl Venusia, q.v.), had a different consti Their members surrendered their I citizenship, but had rights of trade the protection of the Roman cou of intermarriage with Rome, wh colonies enjoyed an independence

name. Diphilus of Sinôpê was another great comic poet of this period; of his [illegible]

[illegible]

from the north, Etrurian mimetic dances [illegible]

[illegible]

in them was ridicule of the 'country cousin', the inhabitant of the country [illegible]

[illegible]

ted) to have voted on questions of and peace. In early times it had the tion of confirming wills. During the ublic it ratified, by the formal *lex curi- de imperio*, the conferment of power *perium*) on the newly appointed chief agistrates. It also dealt with cases of doption, and of the transference of a atrician to a plebeian family, election to ertain priesthoods, and other religious matters. In late republican times meetings of the Comitia Curiata were purely formal: an assembly of thirty lictors was a sufficient quorum.

Comi'tia Tribū'ta, the assembly of the Roman people, voting by tribes; it had legislative powers and elected the minor magistrates. It could receive appeals in cases of lesser gravity. It was summoned by the consuls or praetors. See also *Concilium plebis*.

Comi'tium, 'meeting-place', at Rome, a paved area about 80 yards square on the NW. side of the Roman Forum. It was a *templum* or inaugurated area (see *Temples*, § 2) and here in early republican times took place the assemblies of the Roman people for purposes other than elections (see *Campus Martius*). On the N. side of it stood the Curia, on the S. stood the Rostra (qq.v.) and see Pl. 14.

Commentaries on the Gallic War and on the Civil War ('Commentārii de bello Gallico' and 'Commentārii de bello civili'), memoirs by C. Julius Caesar (q.v.) concerned respectively with his campaigns from 58 to 52 B.C., and with the Civil War which culminated in the battle of Pharsālus (48).

§ 1. *'The Gallic War'*

In the 'Gallic War', Caesar, after a brief geographical description of Gaul, plunges at once into an account of the migration of the Helvetii into Gaul, of their pursuit and repulse by the Romans, and of their resettlement in their old homes. *Book I* then relates the increasing invasion of Gaul by Germans, Caesar's decision to put an end to it, the fruitless negotiations with their king Ariovistus, and the great battle NE. of Vesontio (Besançon) in which the Germans were routed (58 B.C.). See Pl. 11.

Book II. The Belgic tribes, threatened by the Roman advance and incited by discontented Gauls, combine for war against Rome. The prompt movement of Caesar against them disconcerts their plans, and a series of engagements culminates in a critical battle against the Nervii on the Sambre and their virtual extermination. An expeditionary force under P. Crassus meanwhile subdues the tribes on the Atlantic seaboard, and the whole of Gaul is temporarily reduced to quiet (57 B.C.).

Book III. Some predatory Alpine tribes are subdued by Servius Galba. Certain Armorican tribes led by the Veneti revolt, and in spite of Roman inexperience of their kind of naval warfare are defeated by the improvised fleet and novel tactics of the Romans. Their allies are dealt with in subsidiary campaigns (56).

Book IV. The Usipetēs and Tenctĕri, German tribes, invade Gaul, and are crushed by Caesar near the Meuse. Caesar follows up this success by crossing the Rhine as a demonstration. He makes his first expedition to Britain, which had supported Gaul against the Romans. A small force lands in Kent in face of fierce opposition. Caesar's fleet at anchor suffers severely from a storm, and the British manner of chariot-fighting is disconcerting to his troops. He withdraws his force from Britain in September (55).

Book V. The second invasion of Britain with a larger force. After its landing, a storm again destroys many of the transports. Caesar reaches and fords the Thames, captures the stronghold of the chief Cassivellaunus, and obtains his surrender. Caesar takes hostages, fixes the tribute payable by Britain, and withdraws to the continent. The Book includes a geographical description of Britain. During the winter the Gauls take advantage of the dispersion of the legions to revolt. Th Eburōnēs under Ambiorix annihilate th Roman garrison of Aduatuca (Tongres (? and then, with their confederates, subje the camp of Q. Cicero (q.v.) in the ter tory of the Nervii to a determined sie Cicero is rescued from a most peril position onyl by the rapid advance Caesar himself with two legions f Amiens. The winter passes amid sy toms of further revolt. Indutiomi leader of the insubordinate Treve killed in a surprise attack (54).

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Book VII. The disturbed st (Clodius was murdered early courages the Gauls to a ge

[illegible]

[illegible] the province [illegible] and crosses the Cevennes in mid-winter. [illegible]

§ 2. '*The Civil War*'

Book I narrates the opening of the war. [illegible]

[illegible] subjugation of Western Spain; and the [illegible]

[illegible] consul in 48 against Pompey in Epirus, [illegible]

Concepti'vae, *Fēriae*, see *Festivals*, § 7.

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begun by the Carnūtēs, who massacre the Roman residents in Gēnabum (Orleans).

[illegible]

cingetorix after desperate fighting.

Book VIII, a continuation of the above, was written by A. Hirtius (q.v.). Caesar's work was published in 51 B.C.

§ 2. '*The Civil War*'

Book I narrates the opening of the war, after Caesar had crossed the Rubicon; his rapid advance, under pressure of which Pompey retires to Brundisium and withdraws to Epirus before Caesar's works for closing the entrance of the harbour are completed. Caesar passes to Massilia (Marseilles), of which he starts the siege, and thence to Spain, where his strategy in the neighbourhood of Ilerda (Lerida) secures the surrender of Afrānius and Petrēius, the Pompeian leaders.

Book II relates the continuation of the siege of Massilia and its capitulation; the subjugation of Western Spain; and the disastrous campaign of Caesar's lieutenant, C. Curio, in North Africa, where his rash-

[illegible]

said to have been instituted by king Servius Tullius, himself the son, according to legend, of a slave-woman by the Lar Familiaris.

Concepti'vae, *Fēriae*, see *Festivals*, § 7.

Conci'lium plēbis, at Rome, the assembly of the plebeians alone, summoned by the tribunes. Voting by tribes it elected the plebeian magistrates (tribunes, aediles); and its decisions (*plēbi scita*) had full legislative authority if approved by the Senate, and after the *lex Hortensia* of 287 B.C. even without this approval. Some authorities do not admit any distinction between the *Concilium plebis* and the *Comitia tributa* (q.v.). The actual composition of the two bodies must have been very similar.

Concord, TEMPLE OF. Th[illegible] Temple of Concord at Rome

by M. Furius Camillus (q.v.) in 367 B.C. to celebrate the end of civil strife on the passing of the Licinian Rogations (q.v.). The second temple, perhaps a restoration of the first, was built after the death of C. Gracchus (q.v.). The temple was rebuilt by Tiberius (before his accession) from the spoils of his German campaigns. It stood in an elevated position at the west end of the Forum. The Senate often met there and some of Cicero's great political speeches were delivered there. It was there too that Sejanus was condemned to death.

Confarreā'tio, at Rome, the most solemn form of marriage. Servius the commentator states in a note on Virgil that bride and bridegroom sat on two chairs which were covered with the skin of a sheep which had been sacrificed. At this ceremony the sacred spelt-cake (*panis farreus* as it was usually called) was offered to Jupiter Farreus. The ceremony was performed in the presence of the Pontifex Maximus, the Flamen Dialis (qq.v.), and other witnesses. It was in fact a State ceremony. See *Women (Position of)*, § 2.

Confessions, see *Augustine*.

Cō'non (*Kōnōn*), one of the Athenian commanders at Aegospotami (405 B.C., see *Peloponnesian War*), whence he escaped with eight ships. He was subsequently appointed with Pharnabāzus to command the Persian fleet against Sparta, and in 394 defeated Peisander at Cnidus, destroying the naval power of Sparta, and avenging the defeat of Aegospotami. He returned to Athens, and with the help of the Persian fleet completed the rebuilding of the Long Walls. There is a life of him by Nepos.

Consōlā'tiō ad Liviam, a poem in Latin elegiacs, incorrectly attributed to Ovid, probably written in the last years of the 1st c. B.C. It is addressed to the empress Livia on the death of her son, the elder Drusus.

Consōlā'tiō ad Marciam, ad Helviam, ad Polybium, see *Seneca* (the Philosopher).

Constantine the Great (*Flāvius Valĕrius Constantīnus Augustus*) (c. A.D. 274–337), son of the Roman emperor Constantius, caused himself to be proclaimed Caesar by his troops at Eburācum (York) on the death of his father in A.D. 306. This was the period when, under an arrangement made by Diocletian about A.D. 293, the Roman empire was governed by four rulers, two Augusti and two Caesars, their subordinates. In 308 Constantine was raised by the troops to the dignity of Augustus. A complicated struggle followed between rival claimants for imperial power. In 312 Constantine marched boldly against Maxentius, who held an apparently impregnable position in Rome, and completely defeated him near the Milvian Bridge, thus establishing his position as Augustus in the West. The precise relations of Constantine with Christianity have been the subject of much controversy, due in part to doubts as to the genuineness of the various documents, including Constantine's own letters and edicts, which have come down to us. The following brief summary is based on the view of a recent authority (see N. H. Baynes, 'Constantine the Great and the Christian Church', Raleigh Lecture for 1929). In 303 Galerius had forced upon Diocletian the policy of persecuting the Christians and had continued it, as Augustus in the East, nearly until his death in 311. Constantius in the West had refused to follow his eastern colleague's policy, and under him the West had continued to enjoy religious peace. In Rome, Maxentius, when Constantine marched against him, was supported by the leaders of the pagan religion. According to the statement of Eusebius (q.v.), Constantine told Eusebius, years later, that in the course of this march on Rome he had seen a vision of the cross athwart the sun, and beneath it the words 'In this conquer'. Before the walls of Rome Constantine saw a further vision, bidding him place the Christian monogram on the shields of his soldiers. This was done, and the troops were victorious. Shortly afterward an edict of toleration of the Christians was issued by Constantine, and various instructions were sent for the relief of the Christians in Africa. Licinius was now emperor in the East. In 313 Constantine and Licinius met at Milan and a policy of complete religious freedom was agreed upon. But in 314 and again in 323 war broke out between them. In 324 Licinius surrendered, and Constantine became sole master of the Roman empire. He had already exerted himself in vain to secure a settlement of the conflict between the Catholics and the Donatists. In the East he found the Church rent by the Arian controversy. Once more he strove to secure unity. His efforts were in great measure rewarded at the Council of Nicaea (325), over which he presided, and Arius himself was before long converted to the Catholic doctrine. But Athanasius, patriarch of Alexandria, refused to receive Arius back into the Church and remained obdurate in face of the emperor's threat of deprivation. He was finally banished by Constantine

she criticized the absence of myths from one of his early poems; when Pindar thereupon went to the other extreme, she remarked that one should 'sow by handfuls, not with the whole sack', an expression that became proverbial.

(2) See *Amores.*

Corinth (*Korinthos*), mentioned as Ephyrē in the 'Iliad', a city connected in mythology with the legend of Sisyphus (q.v.), and according to tradition occupied by the Dorians at the time of the Dorian invasion (see *Migrations*). Although its territory was particularly unfertile, its position on the isthmus commanding the land-route between Central Greece and the Peloponnese, and giving access to two seas, offered great advantages (see Pl. 8). It was preeminent in Greece as an industrial centre, and shipbuilding was one of its chief trades. Ameinoclēs, the first shipbuilder known to history, lived there, and the first triremes were designed at Corinth. For long it was the chief commercial town in Europe. Both Homer and Pindar speak of 'wealthy Corinth'. Its position also gave it a cosmopolitan character. Cypselus and Periander (qq.v.) were famous tyrants of Corinth from c. 655 to 585 B.C. It was at the Isthmus of Corinth that in 481 a congress of representatives of Greek States met to concert measures against the Persian invasion. The chief colonies founded by Corinth were Potidaea, Corcyra, and Syracuse. All three figured prominently in the Peloponnesian War: the first revolted from the Delian Confederacy just before the war; the assistance given by Athens to Corcyra against Corinth was one of the immediate causes of the war; and Syracuse was the objective of the Sicilian Expedition. In this war, Corinth was one of the most active and persistent of the opponents of Athens. But later, Corinth joined Athens, Thebes, and Argos to throw off the Spartan supremacy (the 'Corinthian War', 394–387). Her position at the base of the Isthmus made her hostility a source of grave danger to Sparta, and the struggle centred round Corinth, which endeavoured to close the Isthmus passage against Sparta. The war terminated in 387 in the Peace of Antalcidas, dictated by the Persian king at the instance of Sparta. In the war against Macedon, Corinth joined Athens in the cause of Hellenic freedom. After the defeat of Chaeronea (338) it was at Corinth that Philip summoned a congress of Greek States to form a confederacy under Macedonian supremacy. Later, Corinth became one of the principal strongholds of the Achaean League (q.v.) and was destroyed by Mummius in 146 B.C. and its territory confiscated. It was refounded by Julius Caesar under the name of Laus Julii, and Augustus made it the capital of the Roman province of Achaia. Hadrian visited it and constructed baths there, and an aqueduct to bring water from Lake Stymphālus.

Corinth is connected with the early history of Greek literature through Arion (q.v.). Its pottery was especially famous from about 650 to 550 B.C.; and Corinth gave its name to one of the three Grecian orders of architecture (q.v., § 2). It also gave its name to 'Corinthian bronze', an alloy, it is said, of gold, silver, and copper, employed in costly ornaments. Corinth became notorious for luxury and profligacy, and the word 'Corinthian' is used frequently in English literature with allusion to this.

Corinth, ISTHMUS OF. The Isthmus of Corinth is about 3½ miles wide at its narrowest. Ships used to be dragged across this, if it was desired to avoid the long voyage round the Peloponnese. We hear of this being done in the Peloponnesian War (Thuc. viii. 7), and it was done with the fleet of Octavian when he pursued Antony and Cleopatra after Actium. Nero undertook the work of cutting a canal through the Isthmus (the project had occurred to others before him) and actually started it with his own hands and a golden pickaxe; but it was discontinued after a considerable amount of excavation had been done.

Corinthian War, see *Corinth.*

Coriolā'nus, GAIUS MARCIUS, according to tradition, a Roman patrician and a gallant general of the first half of the 5th c. B.C., who earned the name Coriolanus for the capture of Corioli from the Volscians. He was prosecuted by the tribunes on the charge of aspiring to become tyrant, and exiled; whereupon he betook himself to his old enemies the Volscians, led them against Rome, occupied a number of towns in Latium, and approached within five miles of the city. But yielding to the entreaties of his mother, Veturia, and his wife Volumnia, he drew off his army and returned to Antium, where he was put to death by the Volscians. The story is told by Plutarch and is the subject of one of Shakespeare's Roman plays.

Corn Supply. (1) AT ATHENS. Great care was taken to maintain the supply of this essential foodstuff. At the beginning of each prytany (see *Cleisthenes*) a report on the stock-in-hand was made to the Assembly. In war-time special attention

was paid to the security of the imports from the Euxine. The transactions of merchants, millers, and bakers were rigorously controlled by law and supervised by *sitophulakes* to prevent irregularities. But no maximum price was ever fixed. For prices of wheat, see *Athens*, § 19. The principal sources of the foreign supply were the Euxine, Egypt, and (in the 4th c.) Sicily.

(2) At Rome, see *Annona*.

Corne'lia, Mother of the Gracchi, see *Gracchi*.

Corne'lius Ga'llus, see *Gallus*.

Corne'lius Seve'rus, see *Epic*, § 2.

Cornu'tus, Lucius Annaeus, a Stoic philosopher; see *Lucan* and *Persius*.

Corōnē'a (*Korōneia*) in Boeotia, the scene (1) of the battle in 447 B.C. in which the Athenians under Tolmides were defeated by the Boeotians; (2) of the battle in 394 B.C. in which the Spartans under Agesilaus (q.v.) defeated the Athenians and Boeotians.

Corō'nis (*Korōnis*), see *Asclepius*.

Corpus Jūris Civilis, see *Justinian*.

Cortese, Giacomo, Italian scholar, in 1934 described a page of a palimpsest fragment which he had found in the binding of Ovid's 'Metamorphoses'. He gave a re- [illegible]

[illegible] pani[o]ns of the goddess Cybele (q.v.), who followed her with wild dances and music. Also the eunuch priests of the goddess. But some ancient authorities associate them with the Curetes (q.v.) in the ritual of Zeus.

Cōry'cian Cave (*Kōrukion antron*), a cavern on Mt. Parnassus above Delphi [illegible]

[illegible] *us* (*Koruphaios*), see *Chorus*.

Cos (*Kōs*), one of the Sporades islands, opposite Halicarnassus. In the Hellenistic Age it was a favourite place of abode of men of letters. Philitas (q.v.) was born there, perhaps Ptolemy II, and perhaps also Theocritus, who appears to have spent part of his life there. It was also the birthplace of Hippocrates (q.v.), and the centre of the medical school of the *Asclepiadae*, who claimed descent from Asclepius (q.v.). 'Coan vestments' (*Coae vestes*) were light transparent garments for the manufacture of which Cos was famous in the days of the Roman empire.

Cost of Living, see *Athens*, § 19, and *Rome*, § 13.

Cothu'rnus (*Kothornos*), the thick-soled boot worn by the Greek tragic actor (see *Tragedy*, § 2).

Co'tta, Gaius Aurelius, consul in 75 B.C. and subsequently proconsul in Gaul, a distinguished orator; one of the interlocutors in Cicero's 'De Natura Deorum'. He figures also in his 'De Oratore'.

Co'ttabus (*Kottabos*), a game popular at Greek banquets, in which the player, reclining on a couch, threw a little wine from his cup at a mark, a small saucer with an image of Hermes above it.

Co'ttus (*Kottos*), see *Giants* (*Hundred-handed*).

[illegible]

Cra'ssus, Lucius Licinius (140–91 B.C.), one of the great Roman orators of his day (see *Oratory*, § 2), a strong supporter of the aristocracy. He is one of the principal interlocutors in the 'De Oratore' (q.v.) of Cicero.

Cra'ssus, Marcus, praetor in 105 B.C., [illegible] known as [illegible] lettuce'.

Cra'ssus, Marcus Licinius (d. 53 B.C.), one of Sulla's lieutenants, and a man of great wealth, who as praetor in 71 B.C. defeated the insurrection of Spartacus (q.v.). He was consul with Pompey in 70, and combined with him in abolishing Sulla's constitution and diminishing the power of the Senate. During Pompey's absence in the East he joined Caesar in the lead of the popular party, and in 60 with Caesar and Pompey formed the coalition known as the 'first triumvirate'. He chose the province of Syria in 54, as an easy way of acquiring wealth and glory, but was defeated by the Parthians at Carrhae in 53 and subsequently murdered by them. There is a life of him by Plutarch, who relates that he owned silver mines, purchased confiscated estates during Sulla's proscriptions, and also made a practice of buying houses in Rome when they were on fire and consequently cheap, thus coming to own a large part of the city. He made himself popular by his general affability and his good offices to all.

Crā'tēs (*Kratēs*), (1) a comic poet, see *Comedy*, § 3; (2) a Cynic philosopher (*fl.* c. 325 B.C.), author of parodies (including one in Homeric style on the 'Beggar's Wallet' (*Pērā*) which Cynics carried), elegiacs, and plays, of which fragments survive, containing many Cynic maxims. He was the teacher of Zeno the Stoic, and gave up much wealth to take up the life of a preacher and beggar. One of his pupils, Hipparchia, married him and shared his life. (3) A Greek philosopher (*fl.* 270 B.C.), the last leader of the Old Academy (q.v.). (4) Of Mallos in Cilicia, the head of the Pergamene library (see *Pergamum*) under Eumenes II (2nd c. B.C.), and a commentator on Homer. He was sent as an envoy to Rome, where, having been detained through breaking his leg, he gave lectures and aroused an interest in literary study (see *Texts and Studies*, § 5).

Crati'nus (*Kratinos*), see *Comedy*, § 3.

Cra'tylus (*Kratulos*), a dialogue by Plato on the origin of language. Cratylus was a philosopher of the school of Heraclitus (q.v.) and a friend or teacher of Plato. According to the views put into the mouths of Cratylus and Socrates, language is natural, in the sense that words are imitations of things; but there are also in it elements of chance, of design, and of convention; and foreign speech also has an influence on its development. The etymologies given in the dialogue are childish.

Cremation, see *Burial*.

Cremū'tius Co'rdus, Aulus, a Roman historian of the Civil Wars, put to death by Tiberius because, it is said, he called Cassius the last of the Romans. His history has not survived.

Crē'on (*Kreōn*), (1) legendary king of Thebes, see *Oedipus*; (2) legendary king of Corinth, see *Argonauts*.

Crepidā'ta, Fabula, a term applied to Roman tragedies on Greek themes, such as the tragedies of Pacuvius and Accius (qq.v.); from *crepida*, the cothurnus or tragic buskin.

Crete. The researches of archaeologists have shown that there existed in various places in and around the Aegean a brilliant civilization before the advent of the Greeks into those parts (see *Migrations and Dialects*). The centre of that civilization has been proved to be Crete. For its chronology see *Minoan*. It is impossible to say to what race the early inhabitants of Crete belonged, but there is evidence that they were neither Indo-Europeans nor Semites. The island attained to great prosperity and a dominating position in the Aegean from the period known as the Middle Minoan III to the Late Minoan II (2400–1400 B.C.). This position was based partly on the geographical situation of the island, which was highly favourable for commerce and also for the exercise of sea-power, and partly on the industry and craftsmanship of its inhabitants, who excelled in the working of bronze and the manufacture of pottery. The products of these industries were carried by their commerce to Greece, Egypt, Cyprus, Syria, Sicily, and the Cyclades. The early Cretans were a highly artistic people and produced works of great beauty and originality, especially in wall-painting, the decoration of vases, and the sculpture of statuettes. Not only did the Cretans carry on an active commerce with other countries, but they appear in Middle and Late Minoan times to have exerted so powerful an influence at certain places in Greece, of which Mycenae, Tiryns, and Thebes are the most important, as to cause them to adopt a civilization, known as Mycenaean, which was substantially the same, though with local modifications, as that of Crete. In the view of some authorities, these places were actual Cretan settlements. It was this Mycenaean civilization that the Dorian invaders overthrew when at a later period they came to the Peloponnese (see *Migrations and Dialects*). A number of considerable cities had grown up in Crete itself, of which Cnossus and Phaestus were the most important. At some time about the 17th c. B.C., a great catastrophe occurred, perhaps an earthquake, or a

foreign invasion, or an internal revolution, and the palaces of these cities were destroyed. But prosperity returned to

[illegible]

Cri'tias (*Kritias*) (c. 460–403 B.C.), an oligarchical politician at Athens, the master spirit among the Thirty (see *Athens*, § 5). He led the extreme section of the tyrants against Theramenes (q.v.) and caused him to be put to death. Critias was killed at Munychia in the civil war that brought ab [illegible]
His associa [illegible]
and figures [illegible]

goras', 'Timaeus' (qq.v.), and 'Critias' (see *Plato*, § 2).

Critias, a dialogue by Plato (q.v., § 2)

[illegible]

late and set Croesus free (Hdt. i. 29 et seq. and 86–7). See also *Ephesus*.

Crō'nus (*Kronos*), according to Hesiod one of the Titans (q.v.); Uranus (q.v.) his father had confined his children in Tartarus, the nether world, immediately after their birth. Cronus, at his mother's [illegible]

rule of Cronus, when he had overthrown Uranus, was a Golden Age on earth. According to another, he had been warned that one of his children would overthrow him. He therefore swallowed them when they were born. Zeus, the youngest child (eldest in Homer), was saved by a wile of his mother Rhea, and, with the aid of the Cyclopes and the Hundred-handed Giants (qq.v.), waged from Mt. Olympus a long war against Cronus supported by the other Titans (except Themis and her son Prometheus, q.v.). Zeus finally defeated them with his thunderbolts and the stones hurled by the giants, and imprisoned them in Tartarus. According to Pindar and Aeschylus, Zeus afterwards released the Titans. The children of Cronus and Rhea were Zeus, Hestia, Demeter, Hera, Poseidon, and Hades. Cronus was also father of Chiron (q.v.).

Cronus is probably a pre-Hellenic deity, and the myth points to the supersession of the religion of an earlier population by the Olympian cult of the invading Greeks, with perhaps some reference to earthquakes and volcanic eruptions. The Romans identified Cronus with Saturn (q.v.).

Crŏ'ton (*Krŏtōn*, L. *Crŏtōna* or *Cortōna*), a Greek settlement on the W. coast of the Gulf of Tarentum in S. Italy, somewhat south of its rival Sybaris (q.v.). It was founded by Achaeans about 700 B.C. It was a prosperous place and derived celebrity from Pythagoras, who settled there at the end of the 6th c. and founded his school. The Pythagoreans became involved in local politics on the aristocratic and conservative side, and were overthrown in a democratic movement about 450 B.C. Croton was also famous as the home of the great athlete Milo (q.v.). He is said to have led the army of Croton at the Crăthis when it defeated the Sybarites and destroyed Sybaris about 510 B.C. Croton was conquered by Dionysius I (see *Syracuse*, § 2), and suffered severely in the Roman wars with Pyrrhus and Hannibal. It was re-colonized by the Romans in 194 B.C.

Crown, On the, a speech by Demosthenes in reply to Aeschines' general indictment of his policy. See *Demosthenes* (2), § 5 (*h*).

Ctē'sias (*Ktēsiās*), of Cnidos in Asia Minor, a Greek physician of the early part of the 4th c. B.C., who lived for a number of years at the Persian court. He wrote 'Persica', a history of Persia in 23 books, of which we have an abstract, and 'Indica', of which only fragments survive.

Cucu'llus, see *Clothing*, § 4.

Cu'lex ('The Gnat'), a poem in hexameters doubtfully attributed to Virgil. It is known that Virgil wrote a poem of this name, probably about 44 B.C., but questionable, on internal evidence, whether the poem we have was that which he wrote.

The story, told with abundance of mythological allusion, is that of a shepherd who, menaced in his sleep by the approach of a serpent, is awakened by the sting of a gnat. The shepherd crushes the gnat and kills the serpent. The following night the ghost of the gnat visits the shepherd and reproaches him for his ingratitude. Thereafter the shepherd raises a rustic memorial to the gnat.

Cū'mae (Gk. *Kūmē*), on a promontory in Campania, the earliest Greek colony (founded about the middle of the 8th c. B.C.), and the farthest Greek outpost, in Italy (see *Colonization*, § 3). It was named after the Aeolian city of Cyme in Asia Minor, from which (and also from Chalcis and Eretria in Euboea) the original colonists had come. Here was the grotto of the Cumaean Sibyl (q.v.), the 'antrum immane' described by Virgil, which has recently been excavated. Cumae was taken by the Romans in 338 B.C.

Cunobeli'nus, see *Britain*, § 2.

Cu'pid (*Cupīdo*), in Roman religion, the boy-god of love, son of Venus; an adaptation from the Greek Eros (q.v.), of no great importance in the Roman pantheon. In literature his most important appearance is in the first book of the 'Aeneid', where Venus sends him to take the place of Ascanius and to excite the love of Dido for Aeneas.

Cupid and Psyche, see *Psyche*.

Curcu'liō ('The Weevil'), a comedy by Plautus. Phaedromus is in love with Planesium, a slave-girl, but has not the means of buying her. Curculio, a parasite of Phaedromus, steals a ring from the braggart soldier Thĕrapontigonus, who has deposited with a banker the money wherewith he intends to buy Planesium for himself. By means of a letter sealed with this ring, Curculio secures the girl for Phaedromus. Therapontigonus is furious at the fraud, but the ring reveals the fact that Planesium is his sister, and so all ends well.

Cūrētes (*Kourētes*), according to Hesiod, demigods, 'lovers of sport and dancers'. They are associated with the Cretan Zeus (q.v.) and the myth relates that the infant Zeus was entrusted to them by Rhea for protection against Cronus (q.v.); to conceal the child, they drowned its cries with the clashing of their weapons. The word

κοῦρος means a youth, and the Curetes may have been Cretan youths who celebrated the worship of the boy-Zeus. An inscription has been found at Palaiokastro in Crete containing the Hymn of the Curetes in honour of Zeus Kouros.

Cū'ria, at Rome, the Senate-house. It stood in the centre of the N. side of the Comitium (q.v.), which itself was on the NW. side of the Forum (See Pl. 14). Its erection was attributed to Tullus Hostilius and it was known as *Curia Hostilia*. A new [illegible]

[illegible] then retired to his farm, having rejected [illegible]

Cu'rtius, [illegible] The name [illegible] Notes: (a) [illegible] when there [illegible] In a battle [illegible] which afterwards bore his name and succeeded in reaching the farther shore; (b) a [illegible] Marcus Curtius, leaped, armed and on his horse, into a chasm which had opened in the Forum (the soothsayers had declared that the chief strength of Rome must be sacrificed before the chasm would close, meaning, in the opinion of Curtius, arms and valour); (c) C. Curtius Chilo (his name is uncertain, variants are P. Curatius and T. Curatius), consul in 445, consecrated a spot which had been struck by lightning and which was afterwards known by his name (this does not explain *lacus*).

Cu'rtius Rū'fus, Quintus, wrote, prob[illegible] he is concerned.

[illegible]

[illegible] priests of Cybele were allowed in Rome (they are described by Lucretius, ii. [illegible] et seq.), and the festival of the *Megalesia*

or *Megalensia* was held in her honour on the 4th April. The priests of Cybele were eunuchs and were called Galli or Corybantes. See also *Attis*.

Cy'clades (*Kŭklades*), a group of islands in the southern part of the Aegean Sea. They were so called because they formed roughly a circle (*kuklos*). Their inhabitants spoke the Ionian dialect. They included Delos, Ceos, Naxos, Paros, Andros, and Tenos (see Pl. 8).

Cyclic Poems, see *Epic Cycle*.

Cȳclō'pes (*Kŭklōpes*), one-eyed giants according to Homer, dwelling in an island afterwards identified with Sicily (see *Monsters*). According to Hesiod they were the sons of Uranus and Ge (qq.v.), three in number, Brontēs, Steropēs, and Argēs (Pyracmōn in Virgil), and made thunderbolts for Zeus. See also *Asclepius, Polyphemus*, and *Cyclops*.

Cy'clops (*Kuklōps*), a satyric (q.v.) drama by Euripides, of uncertain date, the only extant example of this type of play.

Dionysus (q.v.) having been captured by pirates, Silenus has set out in pursuit, accompanied by his Satyrs, and has fallen into the power of the Cyclops Polyphemus. Odysseus and his crew arrive, and bargain with Silenus for food in exchange for wine. Polyphemus returns and makes prisoners of Odysseus and his men. The blinding of Cyclops and escape of Odysseus are told much as in the 'Odyssey' (q.v.). The whole subject is dealt with humorously.

Cy'cnus (*Kuknos*), see *Heracles* (*ad fin.*), and *Shield of Heracles*.

Cȳ'lon (*Kūlōn*), see *Alcmaeonidae*.

Cȳ'mē (*Kūmē*), see *Cumae*. See also *Hesiod*.

Cynēge'tica, see *Oppian* and *Grattius*.

Cynēge'ticus (*Kunēgetikos*), 'Hunting', a treatise attributed to Xenophon, but it is doubtful whether he wrote it, at any rate in the form in which we have it.

After an exordium, exceptional in Xenophon's works, tracing game and hounds to Apollo and Artemis, who gave the invention to Chiron (q.v.), the author urges all young men to take up hunting—i.e. hunting hares and deer on foot. He begins to describe the necessary outfit, the nets, the hounds and their points, but wanders off to the question of scent and the habits of the hare. He then returns to the trappings of the hounds, the proper way to fix the nets, and the actual hunt, where the author shows his enthusiasm. A passage follows on the breeding, training, and naming of hounds. The author next describes the hunting of deer (for which hounds and snares were used) and of boars (with hounds, nets, javelins, and spears); and gives a short chapter to the hunting of big game in foreign countries. He then enumerates the benefits of hunting, in respect of health, military service, and moral education. The treatise winds up with an attack on sophists, whom he regards as a set of useless humbugs. See also *Arrian*.

Cynic school of philosophy, founded at Athens by Antisthenes (b. *c.* 440 B.C.), a pupil and friend of Socrates. Antisthenes was interested principally in the practical side of morality and regarded virtue as the sole basis of happiness, to be sought in freedom from wants and desires. He held up Heracles, an example of sturdy endurance, as a model. He established his school in the gymnasium of Cynosarges (q.v.), whence its name 'Cynic'; but this alternatively may be derived from *kuōn* (a dog), a nickname given to Diogenes (q.v.), the chief representative of the school at a later date, when its doctrine had been exaggerated into a general contempt of knowledge and of current morality.

Cynosa'rges (*Kunosargēs*), a place outside the walls of Athens on the east, containing a sanctuary of Heracles and a gymnasium. In the latter was founded the Cynic (q.v.) school of philosophy.

Cynosce'phalae in Thessaly, the scene of the defeat in 197 B.C. of Philip V of Macedon by Q. Flamininus (see *Macedonia*, § 3). See also *Alexander of Pherae*.

Cy'nthia, Cy'nthius, names given to Artemis (Diana) and Apollo, derived from Cynthus, a mountain in their native Delos.

Cy'pria (*Kupria*), a lost poem of the Epic Cycle (q.v.), which dealt with the events leading up to the siege of Troy and some early incidents of the war. The reason for the name of the work ('Poem of Cyprus') is not known.

Cyprian, St. (*Thascius Caecilius Cypriānus*) (*c.* A.D. 200–258), bishop of Carthage, an African by birth, of pagan family, the first of the Latin Christian writers to hold high official position in the Church. He escaped from the persecution of Decius by hiding himself, but in 257 under Valerian was summoned for examination and exiled, and in 258 put to death. In strong contrast to Tertullian (q.v.) his writings show him gentle, charitable, a lover of peace; yet firm and wise, an earnest worker for the unity of the Church, and a skilful diplomatist. He was not a man of great erudition, and he lacked the intellectual

[illegible]

Cyrenaic school of philosophy, see [illegible]

Cyrene, [illegible] a city a few miles inland from the coast of what is now Libya, [illegible] founded by Greek colonists (see [illegible]). It stood on a high [illegible] within sight of the sea, occupying a [illegible] area, supplied with water from the Fountain of Apollo and other springs [illegible] from the cliffs, the 'place among [illegible]' indicated by the oracle which led to its foundation. The colony attained great prosperity both as a centre for trade with the [illegible] natives, and by reason of the [illegible] export of silphium, a plant possessing medicinal properties and growing abundantly in the region. Between about 631 B.C. and 450 B.C. eight kings of Cyrene bore alternately the names of Battus (the founder of the colony) and Arcesilaus. Cyrene was the birthplace of [illegible], Callimachus, and Carneades.

[illegible]

Cyropaedia [illegible] ('Education of Cyrus'), a [illegible] by Xenophon [illegible] of the [illegible] (Cyrus II) [illegible], in which elements [illegible] are not [illegible] for [illegible] didactic purposes, the [illegible] of the [illegible] [illegible]. The work is [illegible] with a moral purpose [illegible] as an idealized character [illegible] [illegible], ruler, and [illegible] from the [illegible] Cyrus of the [illegible]. The constitution of Persia and the [illegible] of education [illegible] Xenophon's ideals (based to some extent on the institutions of Sparta). The battles [illegible], the [illegible] described, are [illegible]. There are a number of [illegible] [illegible], kings, soldiers, [illegible] among them the Indian tale of Tigranes [illegible] put to death a portrait of [illegible]. The fashion of this work [illegible] [illegible] is somewhat relieved by [illegible] romantic episode of the [illegible] of [illegible] [illegible] is about to die in battle [illegible] his wife Panthea. After the [illegible] [illegible] of Cyrus's military campaigns by the [illegible] of [illegible] and [illegible], the work [illegible] of the organization [illegible] with a description of the [illegible] and the death of [illegible]. [illegible]

[illegible]

and conquered the Babylonians, capturing Babylon. He died in 529.

Cyrus THE YOUNGER was the second son of Darius II, king of Persia. As satrap of the western part of Asia Minor he in 407–5 B.C. rendered active help to the Peloponnesians in their war with Athens. His attempt, after the death of his father, to oust his elder brother Artaxerxēs from the throne, and his own death at the battle of Cūnaxa (401), are related by Xenophon in his 'Anabasis' (q.v.).

Cythēra (*Kuthēra*), an island off the S. coast of Laconia. According to one legend, Aphrodite (q.v.) was said to have landed on it after her birth in the sea; hence her frequent title 'Cytherе'an'.

D

Da'ctyl (*Daktulos*). (1) See *Metre*, § 1. (2) The *Daktuloi Idaioi*, or Dactyls of Mt. Ida in Crete, were legendary beings to whom the infant Zeus was said to have been entrusted; perhaps the same as the Curetes (q.v.).

Da'ctylo-e'pitrite (-eit), see *Metre*, § 3.

Dae'dala (*Daidala*), see *Hera*.

Dae'dalus (*Daidalos* 'cunning worker'), a legendary Athenian craftsman of great skill, son of Mētiōn and descended from Hephaestus (q.v.). It was said that his statues could move themselves. Being afraid that his nephew and pupil, Talus, would outdo him in ingenuity (for he invented the saw and the potter's wheel), Daedalus threw him down from the Acropolis (his grave at Athens was shown in the time of Pausanias) or into the sea, whereupon Talus was changed into a partridge (Perdix, by which name Talus is also known). Daedalus was condemned for his crime by the Areopagus and fled to Crete, where he constructed the Labyrinth for Minos (q.v.). To prevent him from leaving Crete, or because he had given Theseus (q.v.) the clue to the maze, Daedalus was himself confined in the maze, together with his son Icarus. Thereupon with wax and feathers he made wings for himself and his son, and they flew away. But Icarus flew too near the sun, so that the wax of his wings melted and he fell into the sea and was drowned (hence the name Icarian Sea given to the part of the Aegean Sea near Crete). Daedalus escaped to Sicily, where Minos pursuing him met with a violent death.

Dai'mones, powers or spirits which, in an early stage of Greek religion, were thought to people the world, occupying trees, rivers, springs, mountains, giving rise to everything that affects man. Cf. *Numen*. In Homer *daimōn* is divine power generalized, not individualized in a particular deity. Later, the sense of the word changes, and it is generally used for a man's fate, the spirit that guides him in life, something intermediate between gods and men. (*To daimonion* was the name by which Socrates called his genius or the spirit within him.) Or a man is sometimes thought to have a good and an evil *daimon*; his good *daimon* becomes his protecting spirit and in Stoic philosophy is held equivalent to the divine spark in his nature. The subject of *daimones* was discussed by Plutarch (q.v., § 3) in one of his *Moralia*.

Damas'tēs, see *Procrustes*.

Da'moclēs (*Dāmoklēs*), a flatterer who pronounced Dionysius I, tyrant of Syracuse, the happiest of men. Thereupon Dionysius invited him to experience the happiness of a monarch. He placed him at a banquet where presently Damocles observed a naked sword hanging over his head by a single hair.

Da'naē, in Greek mythology, daughter of Acrisius, king of Argos and brother of Proetus (see *Bellerophon*). An oracle foretold that Acrisius would be killed by his daughter's son, and he therefore confined Danae in a brazen tower, so that no one might approach her. But Zeus loved her, and visited her in a shower of gold. Their son was Perseus (q.v.). Acrisius placed Danae and the child in a chest and cast them adrift in the sea. (A portion of a beautiful poem by Simonides on this incident is preserved by Dionysius of Halicarnassus.) They were borne to the island of Seriphos, where they received shelter from Dictys, brother of Polydectēs, king of the island. For their further story see *Perseus*.

Da'naids (*Danăides*), daughters of Danaus (q.v.).

Da'naus (*Danaos*), in Greek mythology, a descendant, with his brother Aegyptus, of Io (q.v.). Aegyptus had fifty sons, Danaus fifty daughters. Aegyptus and Danaus quarrelled, and Danaus and his daughters fled from their home in Egypt to Argos, of which Danaus became king and of which the inhabitants were called, it was said, *Danaoi* after him. The sons of Aegyptus pursued the daughters of Danaus to Argos to marry them. Danaus was forced to consent, but ordered his daughters to stab their husbands on the

(Bk. v).

Dancing, both among the Greeks and Romans was largely ceremonial and

except a madman dances when sober. This explains the disgust felt by decent

Darius III (*Codomanus*) was the king of ... the Great (q v.)

...lave in Terence's ... is also the slave

son of Hermes and a nymph. He was

curt, abrupt style, and constantly enjoins

...*lius*, a ... sed in ... (q v.) ... place

Scipio Aemilianus (q.v.). The interlocutors are Laelius (q.v.), the intimate friend of Scipio, and his two sons-in-law, one of whom is the augur Quintus Mucius Scaevola. Cicero in his youth had sat at the feet of Scaevola and had heard him, he tells us, repeat the conversation.

Laelius in his discourse discusses the nature of friendship and the principles by which it should be governed. The conclusion is that friendship is founded on, and preserved by, virtue; for it owes to virtue the harmony, permanence, and loyalty that are its essential features. This is one of the most admired of Cicero's dialogues for its dignity and calm and for the melodious quality of its prose. It was one of the two books in which Dante found consolation for the death of Beatrice.

De Architectū'ra, see *Vitruvius*.

De Bello Civī'li and ***De Bello Ga'llico***, see *Commentaries*.

De Benefi'ciis, a treatise in seven books by Seneca the Philosopher, addressed to Aebūtius Līberālis, issued, the first four books about A.D. 54, and the rest later. The work deals with the nature of benefit, gratitude and ingratitude, and various problems connected with the conferring and receiving of benefits, and shows insight into human conduct. Some interesting examples are given of heroic self-sacrifice.

De Brevitā'te Vitae ('On the Shortness of Life'), a dialogue by Seneca the Philosopher addressed to Paulinus, an official, probably written about A.D. 49. It urges the value of time, and the need for the wise and thrifty use of it on self-improvement, philosophy, communion with the great thinkers of old, not on luxury and vice. One of the best of Seneca's essays.

De Causis Planta'rum, see *Theophrastus*.

De Clāris Ōrātō'ribus, see *Brutus*.

De Civitā'te Dei ('The City of God'), a religious treatise by St. Augustine (q.v.) in twenty-two books, written in the last years of his life.

The decadence of Roman institutions, ending in the deep humiliation of the capture of Rome by Alaric in A.D. 410, was attributed by many to the influence of Christianity. Augustine in this treatise set about the refutation of the charge. But the work developed into something far greater, a complete theory of the spiritual evolution of humanity. In a survey of the history of the ancient world he shows the vanity of human glory and ambition. He then attacks with ridicule the remains of the old Roman religion; and criticizes the doctrines of the best of the pagan philosophies, the Stoic, Platonic, and Neoplatonic schools, as incapable of yielding complete happiness, for lack of the promise of eternal life. Finally he sets forth the allegory of two cities or communities, a heavenly city comprising the righteous on earth and the saints in heaven, living in accordance with God's will; and an earthly city, guided by worldly and selfish principles. He traces their evolution on earth in the history of the Jews, through the Christian revelation, to the final Judgement and the future life.

De Clēme'ntia, a treatise by Seneca the Philosopher in three books, of which the first and part of the second survive, on the need of clemency in a ruler. Its theme was suggested by an exclamation of Nero's when unwillingly signing a death warrant in his early days, 'would that I had never learnt to write'. The praise of Nero that it contains must be judged in connexion with the comparative mildness of his rule in the first years. The work was probably written about A.D. 55–6.

De Compendiō'sa Doctrī'na, see *Nonius Marcellus*.

De Consōlātiō'ne ad Marciam, ad Polybium, ad Helviam, see *Seneca* (the Philosopher), § 2.

De Consta'ntia Sapie'ntis, see *Seneca* (the Philosopher), § 2.

De Corō'na, see *Demosthenes* (2), § 5 (*h*).

De Dīvīnātiō'ne, 'concerning Divination', a dialogue by Cicero composed as supplement to his 'De Natura Deorum'. Its date is probably 44 B.C., when the work was revised and published after Caesar's death.

The dialogue takes place at Cicero's villa at Tusculum, and the interlocutors are his brother Quintus and himself. Quintus expounds, with a wealth of illustration and quotations from the Stoics (and also from Cicero's own writings) his reasons for believing in certain forms of divination. Marcus explodes the belief in divination in general by this dilemma: future events are either at the mercy of chance or are foreordained by fate. If the former, no one, even a god, can have foreknowledge of them; if the latter, there is no room for divination (an investigation of the future in order to avoid unpleasant events), for what is foreordained cannot be avoided. He thinks that divination by augury should be maintained for reasons of public expediency, but proceeds with a good deal of humour to show its absurdity, quoting incidentally the saying of old

Cato that he wondered that a soothsayer

Cicero in 51 B.C. before the College of

De Falsa Lēgātiō'ne, see *Demosthenes* (2), § 5 (c).

quatus (q.v.), the scene being Cicero's

pleasure in the sense of absence of pain. This Cicero demolishes in Book II. In Book III Cato defends the view that the chief good consists in living in agreement

philosopher Antiochus) is set forth, that

De Gente Po'puli Rōmā'ni, see *Varro (M.T.)*.

De Histo'ria Conscribe'nda, see *Lucian*

De Laude Pīsō'nis, a poem in 261 hexameters by an unknown author (perhaps Calpurnius Siculus, q praise of a

Scipio Aemilianus (q.v.). The interlocutors are Laelius (q.v.), the intimate friend of Scipio, and his two sons-in-law, one of whom is the augur Quintus Mucius Scaevola. Cicero in his youth had sat at the feet of Scaevola and had heard him, he tells us, repeat the conversation.

Laelius in his discourse discusses the nature of friendship and the principles by which it should be governed. The conclusion is that friendship is founded on, and preserved by, virtue; for it owes to virtue the harmony, permanence, and loyalty that are its essential features. This is one of the most admired of Cicero's dialogues for its dignity and calm and for the melodious quality of its prose. It was one of the two books in which Dante found consolation for the death of Beatrice.

De Architectū'ra, see *Vitruvius*.

De Bello Civī'li and ***De Bello Ga'llico***, see *Commentaries*.

De Benefi'ciis, a treatise in seven books by Seneca the Philosopher, addressed to Aebūtius Līberālis, issued, the first four books about A.D. 54, and the rest later. The work deals with the nature of benefit, gratitude and ingratitude, and various problems connected with the conferring and receiving of benefits, and shows insight into human conduct. Some interesting examples are given of heroic self-sacrifice.

De Brevitā'te Vitae ('On the Shortness of Life'), a dialogue by Seneca the Philosopher addressed to Paulinus, an official, probably written about A.D. 49. It urges the value of time, and the need for the wise and thrifty use of it on self-improvement, philosophy, communion with the great thinkers of old, not on luxury and vice. One of the best of Seneca's essays.

De Causis Planta'rum, see *Theophrastus*.

De Clāris Ōrātō'ribus, see *Brutus*.

De Cīvitā'te Dei ('The City of God'), a religious treatise by St. Augustine (q.v.) in twenty-two books, written in the last years of his life.

The decadence of Roman institutions, ending in the deep humiliation of the capture of Rome by Alaric in A.D. 410, was attributed by many to the influence of Christianity. Augustine in this treatise set about the refutation of the charge. But the work developed into something far greater, a complete theory of the spiritual evolution of humanity. In a survey of the history of the ancient world he shows the vanity of human glory and ambition. He then attacks with ridicule the remains of the old Roman religion; and criticizes the doctrines of the best of the pagan philosophies, the Stoic, Platonic, and Neoplatonic schools, as incapable of yielding complete happiness, for lack of the promise of eternal life. Finally he sets forth the allegory of two cities or communities, a heavenly city comprising the righteous on earth and the saints in heaven, living in accordance with God's will; and an earthly city, guided by worldly and selfish principles. He traces their evolution on earth in the history of the Jews, through the Christian revelation, to the final Judgement and the future life.

De Clēme'ntia, a treatise by Seneca the Philosopher in three books, of which the first and part of the second survive, on the need of clemency in a ruler. Its theme was suggested by an exclamation of Nero's when unwillingly signing a death warrant in his early days, 'would that I had never learnt to write'. The praise of Nero that it contains must be judged in connexion with the comparative mildness of his rule in the first years. The work was probably written about A.D. 55–6.

De Compendiō'sa Doctrī'na, see *Nonius Marcellus*.

De Consōlātiō'ne ad Marciam, ad Polybium, ad Helviam, see *Seneca* (the Philosopher), § 2.

De Consta'ntia Sapie'ntis, see *Seneca* (the Philosopher), § 2.

De Corō'na, see *Demosthenes* (2), § 5 (*h*).

De Dīvīnātiō'ne, 'concerning Divination', a dialogue by Cicero composed as supplement to his 'De Natura Deorum'. Its date is probably 44 B.C., when the work was revised and published after Caesar's death.

The dialogue takes place at Cicero's villa at Tusculum, and the interlocutors are his brother Quintus and himself. Quintus expounds, with a wealth of illustration and quotations from the Stoics (and also from Cicero's own writings) his reasons for believing in certain forms of divination. Marcus explodes the belief in divination in general by this dilemma: future events are either at the mercy of chance or are foreordained by fate. If the former, no one, even a god, can have foreknowledge of them; if the latter, there is no room for divination (an investigation of the future in order to avoid unpleasant events), for what is foreordained cannot be avoided. He thinks that divination by augury should be maintained for reasons of public expediency, but proceeds with a good deal of humour to show its absurdity, quoting incidentally the saying of old

Cato that he wondered that a soothsayer did not laugh when he met another sooth-

Cicero in 57 B.C. before the College of

De Falsa Lēgātiō'ne, see *Demosthenes* (2), § 5 (c).

the ethical systems of the Epicurean and Stoic schools, and of the Old Academy.

... Atticus in 45 B.C., when Cicero was studying philosophy there. In each case the criticism is supplied by Cicero who, it must be remembered, detested

chief good consists in living in agreement with nature, that is to say, substantially

De Gente Po'puli Rōmā'ni, see *Varro* (M.T.).

of consecrated sites. Clodius (q.v.) had interpreted this as applying to the rebuild-

... dialogue form on Anger, by Seneca the Philosopher, addressed to his brother Novātus. Of the three books, the first two were perhaps

... (q.v.) in praise of a

Piso, probably the Calpurnius Piso who headed the conspiracy against Nero.

De Lĕge Agrā'ria or ***Contra Rullum***, three speeches delivered by Cicero in the first days of his consulship (63 B.C.), the first to the Senate, the second and third before the people, against the proposed agrarian law of the tribune P. Servilius Rullus. Cicero appears to have delivered a fourth speech, which is lost, on the same subject.

Rullus proposed the appointment of ten commissioners (*decemviri*) authorized to sell all the property of the Roman People acquired outside Italy since 88, and also the remaining property of the People in Italy, and to acquire land in Italy for distribution and the foundation of colonies. Cicero attacks the proposal as giving the commissioners what were in effect unlimited powers; as being directed against Pompey; as being cruelly unfair to the foreign peoples and allies concerned; and as likely to bring no benefit to the Roman public. The Bill, of which the real author was probably Caesar, was defeated.

De Lē'gibus ('On Laws'), a dialogue by Cicero, a sequel to the 'De Re Publica' (q.v.), probably begun about 52 B.C. The date of its completion (if it ever was completed) and publication is unknown. The first three books survive in great part; it is doubtful of how many books the work consisted.

The interlocutors are Cicero, his brother Quintus, and Atticus (q.v.); the scene is Cicero's estate at Arpinum. The First Book is a discussion of the origin and nature of Justice and Law, the latter being defined as right reason in ordering and forbidding. In the Second Book Cicero sets forth and explains the religious laws of an ideal commonwealth, that is to say those dealing with the worship of the gods, priests and augurs, sacrifices, sacrilege, and the rites to the dead. In the Third Book he similarly sets forth and discusses laws relating to the constitution of the commonwealth, and the appointment and functions of the magistrates.

De Lingua Lati'na, see *Varro (M.T.)*.

De Mercē'de Conductis, see *Lucian*.

De Mo'rtibus Persecūto'rum, see *Lactantius*.

De Nātū'ra Deorum, a philosophical dialogue in three books by Cicero, written in 45 B.C. after the death of his daughter, in which he sets out the theological tenets of the three principal Greek schools of philosophy of his day, the Epicurean, Stoic, and Academic. The work is addressed to M. Brutus.

The scene is laid at Rome about 76 B.C. and the interlocutors are C. Vellēius the Epicurean, Q. Lūcilius Balbus the Stoic, and *C. Aurēlius Cotta* (q.v.) the Academic. The first two are known only from Cicero's writings. Velleius, after attacking the cosmogonies and theologies of the ancient philosophers from Thales to Plato, expounds the Epicurean notion of the gods, anthropomorphic beings living a life of blissful inactivity. Cotta replies, ridiculing this conception and criticizing the arguments in support of it. Next Balbus sets forth in the Second Book the Stoic view of a world governed by a divine active and intelligent providence, a universe which in the last resort is God. Cotta in turn criticizes this doctrine, maintaining the Academic attitude of suspended judgement. See also *De Divinatione*.

De Offi'ciis, a treatise 'on Duties' by Cicero, his last work, written in 44 B.C., in the form of a letter to his son Marcus, then studying philosophy at Athens. It consists of three books, the first two of which are based, as he states, largely on the teaching of Panaetius (q.v.); the third on that of Posidonius (q.v.) and others.

The First Book deals with the four cardinal virtues, Wisdom, Justice, Fortitude, and Temperance, develops the various duties that emanate from these, and passes to their application in the case of individuals, who vary in endowments, age, position, &c. The Second and Third Books treat of the application of the above principles to the pursuit of success in life—the reconciliation of expediency with virtue. The two are shown to be in reality identical, even in cases of apparent conflict; for material gain cannot compensate for the loss of the sense of honour and justice. Cicero's doctrine is illustrated throughout with a wealth of illustrations from Greek and Roman history. Noteworthy are the highly practical character of his precepts, his condemnation of abstention from public activities (in opposition to the Stoics), his insistence on the social character of man and the duty of humanity to one's fellow beings, something beyond patriotism. The work received high praise in later ages from very various quarters, from St. Ambrose and Petrarch, from Erasmus and Frederick the Great. H. E. P. Platt ('Byways in the Classics') describes it as 'the source in great measure of European notions of what becomes a gentleman'.

De O'ptimo Ge'nere Ōrātō'rum, see *Cicero*, § 5.

De Opifi'cio Dei, see *Lactantius*.

De Rhēto'ribus, see *Suetonius*.

De Senectū'te, a dialogue on old age by Cicero, whose title for it was CATŌ MĀJŌR, written in 45 or 44 B.C. The work is dedicated to Atticus (q.v.). The conversation is supposed to take place in 150 B.C., when M. Porcius Cato the Censor (q.v.) was in his eighty-fourth year. At the request of his young friends Scipio Aemilianus and Laelius (qq.v.), Cato expounds how the burden of old age may best be borne, describes its compensations and consolations, drawing illustrations from his own experience, from reminiscences of old men he has known, and from his reading (notably of Plato and Xenophon). He concludes with a reasoned statement of his belief in the immortality of the soul. The early part of the dialogue is imitated from the conversation of Socrates and Cephalus in Plato's 'Republic'.

De Situ Orbis, see *Pomponius Mela*.

De Sophi'sticis Ele'nchis, see *Aristotle*, § 3.

De Tranquillitā'te A'nimi, see *Seneca* (the Philosopher), § 2.

De Verbo'rum Significā'tu, see *Verrius Flaccus*.

De Viris Illu'stribus, see *Suetonius*.

De Vī'ta Beā'ta, a dialogue by Seneca the Philosopher, addressed to his brother Novātus (now named Gallio by adoption), in which the author discusses in what happiness consists and how to attain it. He finds the answer in the Stoic doctrine that happiness lies in living according to nature, virtuously, with a just estimate of the true value of things, thus acquiring peace and harmony of spirit. There is a justification of the possession of wealth if wisely used, which suggests that the essay was written at a comparatively late date, perhaps A.D. 58 or 59. The work as we have it is incomplete.

De Vī'ta Cae'sarum, see *Suetonius*.

De Vī'ta Po'puli Rōmā'ni, see *Varro* (*M.T.*).

Dea Dīa, see *Arval Priests*.

Decelē'a (*Dekeleia*), an Attic deme on the slopes of Parnes, NW. of Athens, famous as having been occupied and fortified in the Peloponnesian War (q.v.), at the suggestion of Alcibiades, by the Spartans, giving them a stranglehold on Athens. For the origin of the name see *Dioscuri*.

Dece'mviri stli'tibus (an old form of *litibus*) **jūdica'ndis**, at Rome, a board of ten who (under the later republic) acted as jury in cases relating to freedom and citizenship. See *Law* (*Roman*), § 2.

Dē'cius (*Dĕcius*) **Mūs, PUBLIUS**, one of the Roman consuls at the time of the Latin War of 340 B.C. According to legend he gained the victory for his side by solemnly devoting himself and the enemy's forces to destruction in the battle, and rushing on death.

His son, of the same name, played a similar part at the battle of Sentinum (295 B.C.) against the Samnites. The legend about the earlier battle is probably based on the later act of self-sacrifice.

Dēclāmātiō'nēs, see *Quintilian*.

De'cuma, see *Fates*.

Dēfi'xiō, see *Magic*.

Dei Conse'ntēs, see *Di Consentes*.

Dē'ianī'ra (*Dēianeira*), the wife of Heracles (q.v.).

Dē'idamī'a (*Dēidameia*), the mother of Neoptolemus by Achilles (q.v.).

Deina'rchus, see *Dinarchus*.

Dēi'phobē, the name of the Cumaean Sibyl (Virg. Aen. vi. 36); see *Sibyls*.

Dei'pnosophi'stai, see *Athenaeus*.

De'lian Confederacy, see *Delos*.

Dē'los, a small island in the Aegean, in the midst of the Cyclades, according to myth the birthplace of Artemis and Apollo (see *Leto*). It became an important centre of the worship of Apollo and the seat of an oracle of the god. For the great festivals at Delos in honour of Apollo and Artemis see *Festivals*, § 6. When Theseus (q.v.) set out for Crete to slay the Minotaur, the Athenians vowed that if he was successful they would send annually a sacred embassy to Delos, and they observed their vow. During the absence of the ship on this mission Athens was kept in a state of ceremonial purity, and no criminal might be executed. It was this which delayed the execution of Socrates (q.v.). Delos was chosen as the centre of the maritime alliance, founded in 478 B.C. and known as the *Delian Confederacy*, originally directed against the Persians under the leadership of Athens. The allies, consisting of the Ionian islands of the Aegean, the cities of Euboea, and a few Ionian and Aeolian cities of Asia Minor, while retaining their autonomy, paid contributions (a few at first supplied ships) for the common purpose (see *Aristides*); the treasure of the Confederacy was kept, and its assemblies held, in the island of Delos. A series of tribute-lists, more or less mutilated, survive in inscriptions from 454 to 415. They show at first about 265 tributaries. The original assessment gave a total of 460 talents, but the

to the steepness and difficulty of the

which Plutarch made the scene of one of

What purpose took him there is variously stated; but there he was killed by the contrivance of Orestes, because he had robbed Orestes of Hermione (see *Andromache*, Euripides' play). Near Delphi, at a point not identified with certainty but probably to the SW. of the precinct, was the Pylaea or meeting-place of the Amphictyonic Council, where Aeschines (q.v.) stirred his hearers against the people of Amphissa, with ultimate consequences fatal to the liberty of Greece (see *Sacred Wars*).

Delphic Oracle, the oracular shrine of Apollo in his temple at Delphi (q.v.). Here the priestess of the god, called the Pȳthiă, seated on a tripod over a fissure in the rock, uttered in a divine ecstasy incoherent words in reply to the questions of the suppliants. These words were interpreted by a priest in the form of verses (usually hexameters, sometimes containing errors of metre and diction, which, as emanating from Apollo, the ancients found puzzling). The Delphic Oracle was primarily concerned with questions of religion, how in particular circumstances men were to be reconciled with the gods, and evil averted. In such matters this oracle was the supreme authority in Greece. It regulated the rites of purification and expiation, and its influence, being on the side of law and order and respect for human life, was a beneficent one. On questions of morality likewise its answers were sometimes guided by high ethical principles, notably in the case of the Spartan Glaucus who inquired of the oracle whether he might by perjury acquire certain property and received a fulminating reply (Hdt. vi. 86). The oracle was said by some to have revealed to Lycurgus the laws of Sparta, and Plato in his 'Laws' shows the importance traditionally attached to it as a legislator. In more worldly matters its pronouncements were a curious mixture of wisdom, charlatanry, and triviality. So far as they dealt with the future, they were often obscure and equivocal, capable of being interpreted in accordance with the event. Their political sentiment was generally aristocratic and pro-Dorian. They frequently exerted an influence on the policy of colonization, on which the priests of Delphi were specially competent to advise, thanks to the information gathered from inhabitants of all parts of the Greek world and of other neighbouring countries who visited the shrine. The oracle was often consulted on other political questions also by Greek States, and even by foreigners, especially before the Persian Wars. By the end of the 5th c. B.C. its authority and reputation had much declined, but a response is recorded as late as the time of the Emperor Julian, A.D. 353-63.

Delphin Classics, see *Editions*.

Dēmē'ter (*Dēmētēr*), according to Hesiod a daughter of Cronus and Rhea (qq.v.), and sister of Zeus, goddess of the corn and patroness of agriculture in general, identified by the Romans with Ceres (q.v.). She was the mother of Persephone (q.v.). When the latter was carried off by Hades, Demeter sought her all over the world, lighting her torches at the fires of Etna as she pursued her search; and the earth became barren because of her neglect. In her wanderings she came to Eleusis, where, in the guise of an old woman, she was hospitably received by Celĕus, king of the place, and Metaneira his wife, and tended their new-born child Dēmoph(o)ōn (according to some authorities Triptolemus). She was interrupted while holding the child in the fire to purge away its mortality and make it immortal. She explained her action by revealing her divinity, and ordered that rites, known thereafter as the Eleusinian Mysteries (see *Mysteries*), should be instituted at Eleusis in her honour. She also sent Triptolemus, who may have been the child above referred to, or another son of Celeus and Metaneira, or at least an Eleusinian, about the world in her dragon-drawn chariot, teaching the art of agriculture. See also *Plutus*. The worship of Demeter, goddess of agriculture (her name may mean 'earth-mother' or 'corn-mother'), perhaps inherited from a pre-Hellenic people, became general among the Greeks. Only the initiated were admitted to her mysteries, but any Greek, even slaves, might be initiated. Demeter is the subject and title of a poem by Robert Bridges (1905).

Dēmē'trius of Phalerum (*c.* 354–*c.* 283 B.C.), a pupil of Theophrastus (q.v.) and a man eminent in literature and politics. Besides many political and oratorical works, he wrote on Homer, made a collection of Aesop's fables, and compiled a list of Athenian archons. From 317 to 307 he governed Athens as viceroy for Cassander (see *Macedonia*, § 2), and proved an enlightened ruler. When the city fell to Demetrius Poliorcētēs in 307 he went into exile and later joined the court of Ptolemy I at Alexandria, where he exercised great influence and perhaps suggested the foundation of the Museum (q.v.) at Alexandria. He is thus a link between Athens and Alexandria as successive centres of Greek culture. There is a life of him by Diogenes Laertius.

Dēmē'trius Poliorcē'tēs, see *Macedonia*, § 2, *Athens*, § 7, and *Rhodes*.

Dēmiu'rgus (*Dēmiourgos*), a name, in

mathematics, morals, and music. Only

Dēmo'docus (*Dēmodokos*), in the 'Odyssey', a minstrel at the court of Alcinous; in the 'Aeneid' (x. 413) a companion of Aeneas.

Dēmo'sthenēs (1), a prominent Athenian

In 355 or 354 he appeared in person in the case against Leptines (see below, § 3). His first political speeches followed, but it was not till 351 that he became prominent as a politician, on the side of the opposi-

disposed to reject them. The speech of Demosthenes 'On the Peace' (345) convinced it that it would be prudent to give way. But the aggressions of Philip were renewed and by 341 he was threatening the Chersonese. The Second and Third Philippics and the speech 'On the Chersonese' belong to this period. From 340 to 338 the party of Demosthenes was in power, and during these years his political speeches cease. Shortly after Chaeronea (338), Ctēsiphōn carried a motion in the Council that Demosthenes should be honoured with a golden crown for his services to the State. Aeschines thereupon laid an accusation against Ctesiphon alleging the illegality of the proposal. The matter remained in abeyance until 330, when it came to trial. Aeschines in his speech reviewed the career of Demosthenes and laid to his charge all the recent misfortunes of Athens. The reply of Demosthenes 'On the Crown' secured an overwhelming vote in his favour. The latter part of Demosthenes' career was clouded by the discreditable affair of Harpalus, the fugitive treasurer of Alexander the Great (q.v., § 8). He had come to the coast of Attica with thirty ships, mercenaries, and 5,000 talents, to stir up revolt against Alexander, but the Athenians had refused to receive him. Leaving his ships and men at Cape Taenarum, he came again to Athens, bringing 700 talents. On the advice of Demosthenes he was arrested and the money impounded. Harpalus presently escaped, and it was discovered that of the money, deposited in the Acropolis under charge of commissioners of whom Demosthenes was one, one half had disappeared. What had happened remains obscure. Demosthenes, if guilty of nothing more serious, had at least been grossly negligent. As the result of an inquiry held at his own request he was condemned to pay fifty talents. He was imprisoned, but escaped into exile. After the death of Alexander he returned to Athens. The defeat at Crannōn (322, see *Athens*, § 7) led to the demand for the surrender to Antipater of the chief agitators against Macedon. Demosthenes fled to the island of Calaureia off the coast of Argolis. He was pursued by the agents of Antipater and took poison.

§ 2. *Orations of Demosthenes. The first speeches*

Sixty-one speeches have come down to us under the name of Demosthenes, but the authenticity of some of these, particularly in the category of civil cases, has been contested. Among those generally accepted as authentic, the following are the most important. The first were delivered against his fraudulent guardian Aphobus (363). By these Demosthenes obtained an ineffectual verdict, and they were followed by speeches against Onĕtōr, brother-in-law of Aphobus, in further fruitless proceedings to obtain the recovery of his property.

§ 3. *Speeches in public prosecutions*

(*a*) 'Against Androtiōn' (355), (*b*) 'Against Timocratēs' (353–2), (*c*) 'Against Aristocratēs' (352), all three composed for various prosecutors on charges of illegal proposals; (*d*) 'Against Leptinēs' (354), spoken by Demosthenes himself. Leptines had proposed to abolish, in view of the financial difficulties of the State, all exemptions from taxation granted, in the past and in the future, as a reward for public services. Demosthenes argues that the proposal is contrary to good policy and that the resulting economy will be negligible. (*e*) 'Against Meidiās' (347). This speech was never delivered. Meidias, a wealthy and arrogant political opponent, had assaulted Demosthenes in public. The proceedings taken by the latter were delayed through the influence of Meidias, and finally dropped, perhaps owing to the party truce which resulted in the embassy of 346 (see below).

§ 4. *Other speeches on public policy*

(*a*) 'On the Naval Boards' (*Summoriai*) (354). The duty of equipping triremes had been laid in 357 on the 1,200 richest citizens, divided into twenty Boards, the members of which paid the same share of the cost, whatever the property of each might be. This system worked unfairly and Demosthenes proposes its reform. At the same time he opposes a demand, put forward at that moment by a party at Athens, for war with Persia, as inexpedient in the circumstances. (*b*) 'For the Megalopolitans' (353). Thebes at this time was hampered by her 'Sacred War' (q.v.) with the Phocians, and Sparta had taken the opportunity to put forward a proposal whose object was to enable her to recover control of the Arcadians and Megalopolis their centre. The Megalopolitans had appealed to Athens for support. Part of the Assembly, actuated by hostility to Thebes, was averse to any action unfavourable to Sparta. Demosthenes takes the opposite view, and urges the maintenance of a balance of power between Thebes and Sparta. If Sparta reduces Arcadia, she will become too strong. (*c*) 'For the Rhodians' (352 or 351). Rhodes, at the instigation of Mausolus (q.v.) of Caria, had revolted from the Athenian Confederacy. A Carian garrison

remarkable both for its statesmanlike substance and for the variety with which the orator's passion is expressed. (*g*) 'Third Philippic' (341, a few months after the previous speech). The threat to the Chersonese and Byzantium was closer. Demosthenes proposes to unite the Greek States against Philip, and urges the immediate dispatch of reinforcements. He tries to arouse the Athenians to the imminence of their danger. This is one of the finest of the speeches of Demosthenes, marked by a tone of gravity and deep anxiety. There is a remarkable passage where he contrasts the ancient spirit of Athens with the present state of corruption. (*h*) 'On the Crown' ('De Corona') (330), 'the greatest oration of the greatest of orators' (Lord Brougham). The policy recommended in the Third Philippic was adopted in its main lines and met with some temporary success. War between Athens and Philip was declared in 340 and ended in the defeat of Chaeronea. The circumstances in which this speech was delivered have been stated above (§ 1). On the technical point as to the illegality of Ctesiphon's proposal, Aeschines was probably right; but the case really turned on Aeschines' general indictment of the policy of Demosthenes, and this, from the Peace of Philocrates to Chaeronea, Demosthenes defends in detail, maintaining that the counsel he has given has been in accord with the honourable tradition of Athens, which has never 'preferred an inglorious security to the hazardous vindication of a noble cause'. He interposes a virulent attack on Aeschines, ridiculing (perhaps without strict regard to the truth of the gossip he repeats) his humble parentage and early circumstances, and endeavouring to prove from the facts of his career that he was a traitor to his country, bought by the gold of Philip. Two passages are especially famous: the description of the confusion at Athens on receipt of the news that Philip had occupied Elateia (169 et seq.), and the invocation of the men who had fought at Marathon, Salamis, and Plataea (208).

§ 6. *The oratory of Demosthenes*

Demosthenes is generally regarded as the greatest of Greek orators, combining nobility of thought and diction with simplicity of language. His speeches are marked by a passionate earnestness, expressed in a great variety of tones, anger, irony, sarcasm, invective; pathos and humour rarely appear. The development of his argument and arrangement of his topics, though often intricate, show great rhetorical skill. A striking feature of his eloquence is that it is at once elevated and practical: there is no fine speaking for its own sake; all is directed to the persuasion of his hearers, and in a form calculated to appeal to a popular audience. He uses a pure Attic speech, bold metaphors, and vivid examples: the Athenians in their warfare with Philip are like barbarians boxing, 'Hit one of them, and he hugs the place; hit him on the other side, and there go his hands; but as for guarding, or looking his opponent in the face, he neither can nor will do it' (Phil. i. 40, Transl. Pickard-Cambridge). The principal criticisms on his oratory relate to a certain artificiality in his speeches—they were certainly carefully prepared—and to the sophistical character of some of the arguments.

The method of Demosthenes has been studied by subsequent orators of all ages. He exercised a great influence on Cicero. Quintilian regarded him as by far the greatest of Greek orators and thought that his speeches should not only be examined but learnt by heart by students of rhetoric (Inst. Or. x. i. 105). In modern times traces of his influence may be found in the speeches of Chatham, Burke, Fox, and Pitt (see Sandys, 'Demosthenes'). He received high praise from Lord Brougham ('The Eloquence of the Ancients'). Milton refers to him in the lines,

> Thence to the famous Orators repair,
> Those ancient whose resistless eloquence
> . . . fulmined over Greece
> To Macedon and Artaxerxes' throne.
> P.R. iv. 267–71.

There is a fine statue of Demosthenes in the Vatican, believed to be a copy, with variations of detail, of the statue by Polyeuctus which stood in the Agora at Athens.

Dentā'tus, Mānius Cūrius, see *Curius Dentatus*.

Deorum Conci'lium, see *Lucian*.

Deorum Dia'logi, see *Lucian*.

Deuca'lion (*Deukaliōn*), in Greek mythology, son of Prometheus (q.v.). Zeus, being angered with the crimes of men, decided to destroy them by a flood. Deucalion, warned by Prometheus, built a boat for himself and his wife Pyrrha, in which they escaped the flood; when the waters fell they landed on Mt. Parnassus. They were advised by an oracle to throw over their shoulders 'the bones of their mother'. Understanding by this the stones of Mother Earth they did as they were directed, and from the stones thrown by Deucalion there sprang up men, and from those thrown by Pyrrha women. The eldest son of Deucalion and Pyrrha was

Hellen, the legendary ancestor of the Hellenic race and father of Dorus, Xuthus, and Aeolus, the legendary progenitors of the Dorian, Ionian, and Aeolian Greeks (see *Migrations*).

Dēvō'tiō see *Magic*.

Di Conse'ntēs, in Roman religion, the twelve great gods, six male and six female; according to two lines of Ennius:

Juno, Vesta, Minerva, Ceres, Diana, Venus, [illegible]

[illegible]

indicated in modern printing by ˘ over one of the vowels.

Dia'dochi (*Diadochoi*), a name given to [illegible]

Dia'krioi, see *Athens*, § 2.

Dialects, Greek, see *Migrations*.

Dialogue, a form of literature in which the author seeks to convey information, or inculcate some lesson, under the semblance of a viva-voce discussion. The earliest examples of the form are the dialogues of Plato, followed by those of Xenophon, and later by those of Aristotle (q.v.). Many other dialogues, some of them only known to us by their titles or by references, were written in Greek during the subsequent centuries, on philosophical and other subjects. One of the longest examples of the form is the 'Deipnosophistai' of Athenaeus (q.v.), but the principal writer of dialogues of the later period of Greek literature is Lucian (q.v.), who made them a vehicle of satire.

In Roman literature the chief examples of the dialogue are to be found in Cicero's political, rhetorical, and philosophical treatises, and the 'Dialogus de Oratoribus' of Tacitus.

Dialogues of the Dead, of the Gods, of the Sea-Gods, see *Lucian*.

Dia'logus de Orātō'rĭbus, a dialogue on the causes of the decline of oratory, attributed to Tacitus and now generally accepted as his work, in spite of differences of the style from that of his later writings. The discussion is supposed to have taken place about A.D. 75 and appears to have been written about A.D. 81, before Domitian's reign. It is thus the earliest work of Tacitus that we have.

The scene is laid in the house of Curiatius Maternus, a poet, and the other interlocutors are Marcus Aper, a distinguished advocate, of Gallic birth; Julius Secundus, a historian; and Vipstanus Messalla, a Roman noble. The first twenty-seven chapters are introductory. Aper, a practical utilitarian lawyer, maintains the [illegible]

which for the purposes of the discussion is to be assumed. These causes Messalla finds in the lax education of the young, [illegible]

oratory is due to the changed conditions of public life. Oratory throve in the stirring days of the republic, in times of disorder and revolution, when orators were inflamed by party enthusiasm. The calm of the empire has removed these incentives, but has brought compensations.

It will be seen that in this dialogue oratory is discussed from a point of view different from that of Quintilian, who is concerned rather with its technical and literary aspects. Poggio heard of the existence of a manuscript of the 'Dialogus' in 1425; but the monk who offered it failed to produce it. It was recovered in 1451.

Dia'na (*Diana*), a Latin goddess who had from very early times a temple at Rome on the Aventine, where she was associated with the plebeian class and with slaves; [illegible]

the Greek Artemis (q.v.), at an early date. She was especially worshipped by women. She was perhaps originally a spirit of the woods and of wild nature, brought into friendly relation with the Italian farmer and his family. For a short account of her functions see Catullus's hymn to Diana, poem 34.

Her most famous cult, as *Diana Nemorensis* ('of the grove'), was at Aricia

in the Alban hills where her shrine stood in a grove and where she was worshipped jointly with a male god of the forest named Virbius, later identified with Hippolytus (q.v.). It was the custom for the priesthood of this shrine to be given to a runaway slave after he had plucked a branch from a certain tree in the grove and killed in single combat the priest who previously occupied the office. The implications of this strange custom have been explained in Sir J. Frazer's 'Golden Bough'. Compare Aen. vi. 136 et seq., where Aeneas plucks the Golden Bough before descending to the nether world. It is the sight of this bough that constrains Charon to ferry Aeneas across Acheron.

From her association with Artemis, Diana took over the character of a moon-goddess; and, since Hecate was sometimes identified with Artemis, of an earth-goddess. She had the cult-title *Trivia* from being worshipped, like Hecate, at the crossways.

Dicaea'rchus (*Dikaiarchos*) of Messēnē, a pupil of Aristotle, a geographer and historian whose works are lost. He wrote in particular a treatise on life in Greece ('Bios Hellados'). Some lively and interesting fragments of a topographical description of Greece, which are extant, have been attributed to him, but these are probably by a writer of later date.

Di'casts, see *Judicial Procedure*, § 1.

Dicta'tor, at Rome, a magistrate who in grave emergencies might be elected for a period of six months, on the nomination of the consuls. He had supreme military and judicial authority, and could not be called to account for his actions. He appointed as his assistant a Master of the Horse (*magister equitum*). The dictatorship was introduced at Rome about 430 B.C., probably in imitation of the practice of the Latins, among whom an office of this name already existed. Among famous early dictators were Cincinnatus, M. Furius Camillus, and Q. Fabius Maximus Cunctator (qq.v.). The office ceased to be held towards the end of the 3rd c. B.C., but was revived by Sulla, who was, however, appointed dictator *rei publicae constituendae*, i.e. for an indefinite period. Similarly Julius Caesar was appointed dictator (i) in 49 for the specific purpose of holding the elections for 48; (ii) in 48, perhaps indefinitely, or perhaps for one year; (iii) in 46 for ten years; and (iv) in 44, perpetually. The dictatorship was formally abolished after Caesar's murder and Augustus refused to revive it.

Di'ctē (*Diktē*), a mountain in the E. part of Crete, in a cave on which, according to Hesiod, Zeus was born. D. G. Hogarth in his 'Accidents of an Antiquary's Life' relates how he excavated in 1900 a great grotto on Mt. Lasithi in Crete, a mountain over 6,000 ft. high, now identified with Dicte, and found, in the numerous votive offerings discovered there, proof that it was the cave traditionally associated with the above legend. To Dicte also, according to Lucian, Zeus led the maiden Europa (q.v.), whom he had carried off.

Dictionaries, GREEK AND LATIN. The first to prepare a work of this description appears to have been Aristophanes of Byzantium (q.v.), who compiled a list of unusual Greek words with their meanings. Only a fragment of this survives. Other early scholars such as Pamphilus of Alexandria (of the 1st c. A.D.) followed in his footsteps, and the practice was extended in the 2nd c. A.D. owing to the prevailing tendency to imitate the great Attic writers. Thus Aelius Dionysius prepared a lexicon of Attic words with examples of their use (known to us through Eustathius). Notable examples of work of this kind in later centuries are the lexicons of Hesychius of Alexandria (q.v., known to us in an abridged form) and of Hesychius of Miletus (6th c., known through Suidas, q.v.). Both these works are valuable for the light they throw on Greek texts and on the meaning of rare words (e.g. ἀχηνία in Aesch. Ag. 419) by the excerpts which they quote. In the 9th c. three lexicons appear to have been prepared under the direction of the patriarch Photius (see *Byzantine Age*), in two of which (known as the 'Etymologicum genuinum' and the 'Etymologicum parvum') attention was paid to the etymology of words. In the 10th c. came the great lexicon or encyclopaedia of Suidas (q.v.).

Among the lexicographers of the Renaissance mention must be made of Robert Estienne (Stephanus), a French publisher, author of a 'Thēsaurus Linguae Latinae', the best Latin dictionary of the time, 1532; and of his son Henri, author of a 'Thesaurus Graecae Linguae' (1572).

In modern times the Greek dictionary of Liddell and Scott first appeared in 1843 (8th ed., 1897, revised edition 1924–). The authors were H. G. Liddell (1811–98), headmaster of Winchester and Dean of Christ Church, and Robert Scott (1811–87), Master of Balliol and Dean of Rochester. The dictionary had its origin in the German work of F. Passow. There are also some important special lexicons dealing with particular authors, such as that of Bonitz on Aristotle.

In the 4th c. A.D. a certain Quintus Sep-

Didactic poetry, poetry designed to give instruction. Before writing came into

of Aristarchus, Zenodotus, and Aristophanes of Byzantium. Extracts from an

Didascalia (*Didaskalia*), a Greek word

(§ 10) first noticed that it must have been

in use when the Homeric poems were composed.

Di'gest (*Digesta*), see *Justinian*.

Di'meter, a verse of two units; see *Metre*, § 1.

Dīna'rchus (*Deinarchos*) (b. c. 360 B.C.), a distinguished Attic orator, born at Corinth, was a writer of speeches for the courts. Three of these survive, against Demosthenes, Aristogeitōn, and Philoclēs, charged with receiving bribes from Harpalus. See *Demosthenes* (2), § 1.

Dindorf, Karl Wilhelm and Ludwig, see *Editions*.

Dindymē'nē (*Dindumēnē*), a name of the goddess Cybele (q.v.), from Mt. Dindymon in Phrygia, where stood one of her early shrines.

Dio, see *Dion*.

Diodō'rus Si'culus (c. 40 B.C.), a Sicilian contemporary of Julius Caesar, wrote in Greek 'Bibliothēkē Historikē', a history of the world, with Rome for centre, from mythical times to Caesar's conquest of Gaul. Of the forty books of which it consisted fifteen survive (including those dealing with the important period 480–323 B.C.). It is an uncritical compilation from the works of previous writers. Diodorus is one of the sources of our knowledge of the legends of mythology. He traces to Egypt the origin of many of the mythological gods. In others he sees mortals who have attained immortality by discovering the arts and benefits of civilization, e.g. Apollo the inventor of music, Poseidon of ships, Dionysus the discoverer of wine. Cf. *Euhemerus*.

Dio'gĕnēs of Oenoanda, see *Epicurus*.

Dio'gĕnēs of Sinōpē on the Euxine (4th c. B.C.), the principal representative of the Cynic (q.v.) school of philosophy. He lived at Athens and Corinth, and his extravagantly simple mode of life and repudiation of civilized customs made him the subject of many anecdotes. He is said to have lived in a large earthenware tub in the Mētrōum or Sanctuary of the Mother of the Gods at Athens. His tomb was shown at Corinth. See also *Alexander the Great*, § 1. Landor has an 'Imaginary Conversation' between Diogenes and Plato.

Dio'gĕnēs Lăe'rtius (c. A.D. 200–250), of Laertē in Cilicia, about whose life nothing is known, was the author of 'Lives and opinions of eminent philosophers' in Greek, the date of which from internal evidence may conjecturally be placed within the above period. The work, in ten books, purports to give an account of the principal Greek thinkers (including in the term such men as Solon and Periander), eighty-two in number, from Thales to Epicurus. The author was an industrious, though not always accurate, compiler from the works of earlier biographers and epitomizers of philosophical doctrines. His 'Lives' are largely taken up with anecdotes, some good, some trivial, designed to bring out the character of the philosopher concerned. Occasionally they have historical importance by reason of the authorities whom he quotes. Some of his portraits are excellent, and there is much that is interesting (e.g. the wills of some of the philosophers) and entertaining in the work. But the chief service he rendered to posterity was the preservation of three epistles and the 'Sovran Maxims' of Epicurus (q.v.). He also preserved the beautiful epigram of Callimachus (q.v.) on Heraclitus. Diogenes was himself a poetaster and had produced a collection of epigrams on famous men; some of these indifferent verses he introduces in the 'Lives'.

Diomē'dēs, in Greek mythology, son of Tȳdeus, and leader of the men of Argos and Tiryns in the Trojan expedition; an impetuous, fiery, and chivalrous captain, one of the principal warriors in the 'Iliad' (q.v.), where many of his exploits are recounted. Among these was the wounding of Ares and Aphrodite. Owing to the resentment of the latter, Diomedes on his return home found that his wife Aigialeia had been unfaithful to him. He left his home and wandered to Italy, where he was reputed to have founded various towns in Āpūlia, and to have been buried in the Islands of Diomedes, near the Apulian coast. In Aen. xi. 225 et seq., Diomedes refuses to join in the resistance to Aeneas. See also *Epigoni*, *Glaucus* (4), *Palladium*. For the Horses of Diomedes (a different person, king of the Bistones in Thrace) see under *Heracles* (*Labours of*).

Dī'on (*Diōn*), see *Syracuse*, § 2.

Dio(n) Cassius, see *Cassius*.

Dī'on (*Diōn*) **Chry'sostom** (*Chrūsostomos*, 'golden-mouthed') (1st c. A.D.), born at Prūsa in Bithȳnia, was a philosopher and an orator. He lived at Rome under Domitian, but showed himself an opponent of that emperor's tyrannical rule and of the tendency of the Flavians to make the empire dynastic, that is to say the property of a particular family. In this he shared a view common to the Stoics and Cynics of his day. He was in consequence banished from Rome and from his native Bithynia, and travelled widely. He was held in high esteem by Nerva and Trajan. He has left

a collection of discourses in Greek on political, philosophical, and literary sub-

Diony'sia (*Dionŭsia*), see *Festivals* § 4

...was introduced there.

Diony'sus (*Dionŭsos*), in Greek mythology, son ... daughter of C... of Tyre. Be...

and at the instigation of the jealous Hera prayed Zeus to visit her in all

Dionysus was now handed over to the

Dionysus was probably in origin a

elements of ecstasy and mysticism that

with grapes or a wine-cup in his hand, or holding the *thyrsus*, a rod encircled with vines or ivy. The Greeks identified him with the Egyptian god Osiris (q.v.); and the Romans with their wine-god Liber, also called Bacchus. Goats were sacrificed to Dionysus, either because the goat nibbled vine-shoots and injured the vine, or perhaps sacramentally, the god being sometimes conceived as a goat. See also *Iacchos*. For the festivals of Dionysus, see *Festivals*, § 3.

Dionysus, THEATRE OF. The theatre at Athens stood within the sanctuary of Dionysus, and so was known as the theatre of that god. The sanctuary was at the SE. foot of the Acropolis. The first permanent theatre there is said to have been built at the beginning of the 5th c. in consequence of an accident in which spectators were hurt by the collapse of a temporary scaffolding. It was reconstructed, or a new theatre built, in the middle of the 4th c., the work being completed about 330 B.C. The seats of the auditorium were hewn out of the rock of the Acropolis, or were built of stone, the front row consisting of marble chairs reserved for magistrates and priests, the central chair for the priest of Dionysus. There was accommodation, it has been calculated, for some 27,000 spectators. The orchestra, circular in shape, was 78 ft. wide. At first, and probably until Roman times, there was no permanent stage, but a long building with two wings appears to have faced the auditorium beyond the orchestra; the scenery was set up between these wings, a space of 66 ft. The theatre was adorned with statues of poets, among them the three great tragedians and Menander (alone among the great comic dramatists), also of Themistocles and Miltiades. The theatre was used not only for dramatic representations, but for ceremonies of many kinds and even for meetings of the Assembly (it was in the theatre, for example, that Phocion, q.v., according to Plutarch, was sentenced to death).

Dionysus Za'grĕus. According to an Orphic (see *Orphism*) form of the legend of Dionysus, Zagreus was the son of Zeus and Persephone (q.v.). At the instigation of the jealous Hera, the Titans destroyed and devoured him, but Athene saved his heart and took it to Zeus, who burnt up the Titans with his lightning. From their ashes sprang the race of men, who therefore have in them some portion of the divine nature. Zeus swallowed the heart of Zagreus, and out of it was later born a new Dionysus Zagreus, son of Semele (q.v.). The legend played an important part in the Orphic ritual (see *Mysteries*). Zagreus is a barbarian name, perhaps Phrygian or Thracian, signifying 'torn in pieces'.

Dio'scūri (Διὸς κοῦροι, 'sons of Zeus'), in Greek mythology, Castor and Polydeuces (Lat. *Pollux*), twin sons of Zeus and Leda (q.v.), regarded as mortals in epic poetry, but also worshipped as deities, protectors of seamen, to whom they appeared in storms in the form of the electrical phenomenon now known as St. Elmo's fire. They were also famous for their bravery and skill in fighting. When their sister Helen was carried off as a child by Theseus (q.v.), they rescued her, her place of concealment having been revealed by Academus, who was honoured as a hero in consequence, or by Decelus, the eponymous hero of Decelea. They took part in the expedition of the Argonauts (q.v., and see *Amycus*). They carried off the two daughters of a certain Leucippus, Hilaēira and Phoebe, who were betrothed to their cousins Īdās and Lyncēus. In the fight which arose in consequence of this (or of a cattle raid), Castor was killed. Polydeuces, who was immortal and was devoted to his brother, asked to be allowed to die also. Zeus granted that they should together spend alternate days in Hades and in Heaven (or that they should take turns to go to Hades). It may be noticed that Homer (Il. iii. 243–4) speaks of them both as mortal. In later legend they were identified with the constellation *Gemini* (the Twins).

In Roman religion Castor and Pollux were introduced perhaps from Tusculum; Castor seems to have been introduced before Pollux and was always the more popular. Their temple at Rome (nearly always known as the temple of Castor) was vowed by the dictator Aulus Postŭmius at the battle of Lake Regillus (496 B.C.). Legend related that they then fought at the head of the Roman army and after it brought the news of the victory to Rome; they were seen watering their steeds at the Lacus Jūturnae, of which the remains exist to this day beside the Temple of Vesta. (They also announced the capture of Perseus (168 B.C.), on the day that he was taken, to one Publius Vatinius, who reported it to the Senate and was thrown into prison for a liar, until his statement was confirmed by the dispatches.) The temple was rebuilt by Tiberius in A.D. 6, and it is of this reconstruction that remains are still to be seen. The mad Caligula made it a portico of his palace, opening a door to it between the figures of the gods and making them, he

Discipli'nae, see *Varro (M. T.)*.

Di'thyramb (
choral lyric (q
with the worshi
'circular choir'
of fifty singers,
dressed as saty
posed, is not es
uncertain origi
with *thriambos*,
dithurambos may
ritual epithet of
becoming the
(J. M. Edmonds

The dithyram

... troduced lyric solos. PHILOXENUS of Cythera (c. 435–380) ...

mantikē. It took various forms. It might be based on direct inspiration by a deity, either through dreams or through a state of ecstasy, such as that in which the Pythian priestess delivered the oracles of the god. Or it might consist in the interpretation of prophetic signs of various kinds (see *Omens*), or of unusual phenomena such as eclipses and meteors. Divination by throw of dice was practised at the temple of Heracles near Būra in Achaia; and other forms of the art are referred to, e.g. chiromancy or palmistry. The Greeks had skilled interpreters of omens, especially of those connected with sacrifices. There also grew up a science of the interpretation of dreams, on which a certain Artemidorus of Daldis in Lȳdia wrote a treatise in five books, entitled *Onīrocritica*, in the 2nd c. A.D. It is stated by Plutarch that a grandson of Aristides (q.v.) made a living by interpreting dreams.

For divination at Rome, see *Augury* and *Haruspices*; also *Sortes Virgilianae*.

Do'chmius or Do'chmiac, see *Metre*, § 1.

Dōdō'na, see *Oracles*.

Dogs.

§ 1. *In Greece*

Dogs were kept by the Greeks for hunting, to guard houses and herds, and as companions. The Greek fondness for dogs is attested as early as the time of Homer by the touching incident of Argos, the dog of Odysseus, who recognizes his master after twenty years' absence, wags his tail, but has not strength to draw near him. See also the reference to Icarius's dog Maera under *Icarius*. Xenophon, in his treatise on 'Hunting', has much to say on the points, training, and even the names of hounds. They were used for hunting hares, deer, and wild boars (this was done generally on foot). There are frequent references in Greek literature to house-dogs. For instance there is in Aristophanes' 'Wasps' the amusing description of the trial of the dog Labēs, suspected of stealing some cheese. Plutarch relates that Alcibiades (q.v.) had an uncommonly large and beautiful dog, whose principal ornament was his tail. Yet he caused the tail to be cut off, that the Athenians should talk of this piece of eccentricity rather than find something worse to say of him. The memory has been handed down of the dog of Xanthippus (father of Pericles) which swam by his master's galley to Salamis when the Athenians were obliged to abandon their city, and was buried by his master on a promontory known as Cynossēma (Dog's Grave). Alexander is said to have founded a city called Peritas in memory of a favourite dog of that name. The Greek anthology contains several touching epitaphs on dogs, showing the affection with which they were often regarded. One even is attributed to the great Simonides, on a Thessalian hound, beginning, 'Surely even as thou liest dead in this tomb I deem the wild beasts yet fear thy white bones, huntress Lycas'. It may be mentioned that greyhounds figure on certain Sicilian coins. Sacred dogs were kept in the sanctuary of Asclepius at Epidaurus, which, like the sacred serpents, were supposed to heal patients by licking them; and Asclepius was sometimes represented as attended by a dog.

§ 2. *At Rome*

The Romans valued the dog as a protector; the figure of a dog stood between the images of the *Lares* (q.v.) *Praestites* of the State. The Romans had Laconian hounds and Molossians, the latter resembling mastiffs. Pliny refers to a small white 'Melitaean' terrier or lap-dog, perhaps from Malta or the Dalmatian island of Melita. His 'Natural History' has many anecdotes of the fidelity of the dog as companion and protector; one resembling the story of the dog of Montargis, which brought to justice the murderer of its master. He also lays stress on its use as a pointer. There is in the British Museum the tombstone of a hunting dog named Margarita, which was much loved by its master and mistress. Columella (q.v.) believed that shortening a dog's tail was a preventive of rabies. This disease, according to Pliny (xxv. 77), could be cured by the root of the dog-rose (*cynorrhodon*, so named, it is said, for this reason). Ovid in the 3rd Bk. of the 'Metamorphoses' gives appropriate names to thirty-seven hounds of Actaeon. British dogs were famous and were exported during the empire; an Irish wolf-hound (*canis Scōticus*) was used in the Circus against wild beasts.

Dokima'sia, see *Athens*, § 9.

Dō'lon (*Dŏlōn*), in the 'Iliad' and the 'Rhesus' (q.v.), a Trojan spy, slain by Odysseus and Diomedes.

Domidū'ca, in Roman religion, the spirit (*numen*) that conducted the bride to the bridegroom's house.

Domi'tian (*Titus Flāvius Domitiānus*), Roman emperor A.D. 81–96, younger son of Vespasian, and the last of the Flavian emperors. See *Rome*, § 11.

Domus Au'rea of Nero, see *Golden House*.

Domus Pu'blica, see *Pontifex Maximus*.

Donā'tus, Aelius, a Latin grammarian and rhetorician of the middle of the 4th c. A.D., author of an 'Ars Grammatica' or Latin grammar which remained in use throughout the Middle Ages. (The word 'Donat' is used in Middle English writings to signify a text-book.) Donatus also wrote a commentary on Terence which [illegible]

[illegible] name of Donatus, Tiberius Claudius Donatus, who about the end of the 4th c. [illegible]

[illegible]

Drā'co (*Drăkōn*), an Athenian legislator, [illegible]

[illegible]

Dra'ncēs, in the 'Aeneid' (xi. 336 et seq.), the Italian chief who taunts Turnus. Virgil is said to have modelled him on Cicero.

Dreams (Gk. *Oneiroi*), according to Hesiod daughters of Night. Later poets gave the god of dreams a name, Morpheus, (whence our word 'morphia'); also Icelus or Phobētōr ('the Terrifier'). According to Homer (Od. xix. 562) there were two *Gates of Dreams*, one of ivory, the other of horn, through which false and true dreams respectively issue. There is a reference to this in Aen. vi. 894 et seq. See also *Divination.*

Dress, see *Clothing.*

Druids, see *Gaul,* § 2, and *Britain,* §§ 2 and 3.

[illegible]

Tiberius and Vipsania Agrippina (see *Julio-Claudian Family* and *Germanicus* [illegible]

[illegible] (attributed by Tacitus to Sejanus) defeated the project.

[illegible]

E

Ecclē'sia (*Ekklēsia*), at Athens, the assembly of all the people, summoned for political and occasionally for judicial purposes (see *Solon* and *Cleisthenes*). It decided questions of peace and war, named the strategi (q.v.), and determined the forces to be mobilized. It elected such

magistrates as were not chosen by lot, and was the master of all of them, however appointed. It was the legislative body in the State, passing decrees after receiving the report upon them (*probouleuma*) of the Boulē (q.v.). It exercised judicial functions in cases of grave crimes threatening the safety of the State (see also *Ostracism*). At first citizens were not paid for their attendance at the Ecclesia. About 390 B.C. a fee of 3 obols for each day of attendance was introduced, subsequently raised to 1 drachma and for some meetings to 9 obols. The meetings were held at the Pnyx (q.v.) soon after dawn, and were begun by prayers and a sacrifice. They took place, at first once, later four times, in the period of each prytany (see *Cleisthenes*), and were presided over by the prytany and a chairman chosen by lot for the day.

Ecclē'siazū'sae (*Ekklēsiazousai*, 'Women at the Assembly'), a comedy by Aristophanes, produced about 392 B.C. A new century, and with it a new social era, had come since Aristophanes wrote the 'Lysistrata'. There is a good deal in the play that shows its late date. There is no parabasis, the role of the chorus is much reduced, the boisterous attacks on statesmen have gone, and there is a new style of quiet witty dialogue of the kind found later in the New Comedy. The philosophic ideas advanced suggest that the author was aware of the views on communism and women's rights subsequently published in Plato's 'Republic'. He makes fun of them after his fashion.

As the result of a conspiracy of women led by Praxagorā, she and her fellow conspirators, disguised as men, take their places at the Assembly, and carry by a large majority a motion by which the affairs of the State are to be entrusted to the women. Praxagora, having been appointed head of the new Government, returns to her husband, who has been put to great inconvenience by her having borrowed his clothes. She explains the new social system that is to be introduced, community of property, community of women and children; and goes off to the Agora to arrange for the reception of all private property and the feasting in common. The simpleton hastens to hand in his property; the sceptic waits to see what will come of the new system. A young man arrives to find his sweetheart, but three old hags assert their prior rights to him, and one succeeds in carrying him off. The chorus hurry away to a communal dinner, where one of the dishes has a name seven lines long.

Echi'dna, in Greek mythology, a monster, half woman half serpent, daughter of Chrysaor (see *Gorgons*). She dwelt in the nether world and was mother by Typhon (q.v.) of the dogs Orthrus and Cerberus, the Chimaera, the Theban Sphinx (qq.v.), the Lernaean Hydra, and the Nemean lion (see *Heracles, Labours of*). The double forms and many members attributed to some of these creatures (see *Monsters*), suggest an oriental, non-Greek origin of the myth. Compare the representations of Hindu deities, and the monsters of Assyrian art.

Echo (*Ēchō*), see *Narcissus* and *Pan*.

Eclogue (*eklogē*), a 'selected' poem, taken out of a larger collection; a term used under the Roman empire for an idyll or satire, and especially applied to the pastoral poems of Virgil. In the 'General Argument' to Spenser's 'Shepheards Calender' the word eclogue is wrongly derived from αἰγῶν or αἰγονόμων λόγοι, i.e. goatherds' tales.

Eclogues (*Eclogae*, *Būcolica*) of Virgil, the earliest of the poet's published works, a collection of ten short unconnected poems in hexameters. They were composed between 42 and 37 B.C. and published in the latter year. Eclogues ii, iii, v, and perhaps vii, appear to be the first in date of composition. These are all imitations of the Idylls of Theocritus; even the scenery described appears to be that of Sicily—at any rate not that of the Lombard plain. In the Second Eclogue the shepherd Corydon laments his unrequited love for Alexis; the Third, in dialogue, contains the banter and musical contests of shepherds, and a sarcastic reference to the bad poets Bavius (q.v.); and Maevius in the Fifth two shepherds celebrate the death and deification of Daphnis, perhaps symbolizing Julius Caesar, whose birthday was first observed with religious rites in 42 B.C.; the Seventh is a poetical contest between two shepherds. These poems, telling of peaceful pastoral scenes, are in strange contrast with the violent political drama that was being enacted when they were composed, if they are rightly assigned to the year of Philippi. They are highly artificial and conventional in character, for the life of Italian shepherds at this time can have had little resemblance to that depicted.

Eclogues i and ix are thought from internal evidence to belong to the year 41. The usual interpretation of them is that they refer to the confiscation of Virgil's farm; the territory of Cremōna, assigned to grants of land for soldiers of the Triumvirs, had proved insufficient, and had been sup-

Among other recent collections of classical texts is that known as the BUDÉ edition, in course of publication in France; its name commemorates Guillaume Budé (Budaeus, 1467–1540) one of the chief French humanists of his time. The LOEB Classical Library of Greek and Latin authors, now in course of issue, gives the original text and the translation on opposite pages; it was founded in 1912 by James Loeb (1867–1933), an American banker.

Education.

§ 1. *In Greece*

The early introduction of schools in Greek lands is shown by the statement of Herodotus that at the beginning of the 5th c. B.C. one hundred and nineteen children were killed at Chios by the collapse of a school building. There were probably schools at Athens even in the 6th c. B.C., for Aeschines (c. Tim. 6–12) attributes to Draco and Solon laws regulating such matters as school hours. It is evident that the institution of ostracism (q.v.) could hardly have been established if the great majority of the citizens had not been literate; the man who could not write the name of Aristides (q.v.) must have been exceptional. But schoolmasters and parents were left free as to the character of the education. School fees were low and schoolmasters held a humble situation. Elementary schooling began at the age of six and included, besides reading and writing, the learning to recite passages of Homer and the other poets. In Xenophon's 'Symposium', one of the guests could recite the whole of the 'Iliad' and 'Odyssey'. Simple arithmetic was probably also taught, with the help of the abacus or counting-board. (The British Museum has a Greek schoolboy's wax tablet, with the multiplication table up to 3×10 = 30 written on one half of it, and a spelling exercise on the other half.) Children were taken to school by their *paedagogus*, a slave charged to see that they got into no mischief. The education of the poor did not extend beyond this primary stage, and probably ceased at about the age of 10–14. The children of the wealthy continued their schooling until 18, the age of military service. For them, music (playing on the lyre and singing) and gymnastics were considered an essential part of education, and instruction in them was given in separate schools (see *Palaestra* and *Gymnasium*). With the development of civilization in the 5th c. came the demand for knowledge of a wider kind, and geometry, geography, and drawing were added to the school curriculum. A further extension of education, especially for adults, was provided by the sophists (q.v.), who coming from all parts of the Greek world gave for a fee courses of higher instruction in the arts of reasoning and speaking and in social and political questions, designed to fit men for their duties as citizens of a democratic State. For education at Sparta, see under *Sparta*.

There was some advance in education in the Greek cities of the Hellenistic Age (q.v.). It was supervised by a magistrate known as the gymnasiarch. The gymnasium came to hold the same kind of position in Greek life that the public schools hold in England. Some of the gymnasia possessed libraries, but the teaching in them does not appear to have gone beyond grammar, poetry, and some rhetoric. Higher education, in science or philosophy, had to be sought from some special teacher.

§ 2. *At Rome*

Education at Rome in the earlier republican times was very limited in extent, and chiefly given in the home. There was a good training in religious cults, duty to the State, modesty of demeanour, and physical activity; an education calculated to produce frugal, hardy, patriotic, industrious citizens, but intellectually narrow. Children were shown the *imagines* or busts of their ancestors and taught to read the inscriptions recounting their exploits. They were taken to hear the encomiums on great Romans who died. They learnt by heart the Twelve Tables (q.v.) of the law. We read that old Cato himself taught his son his letters, the laws of Rome, and bodily exercises. Later, as a result of contact with Hellenic civilization, education was entrusted to a tutor or a school; the teachers were often slaves or freedmen, frequently Greeks, and the pupils were taught, among other things, *sententiae* or moral maxims, besides reading, writing, and calculation. A characteristic figure, introduced under Greek influences, was the *paedagogus*, a slave who attended the boy to school, waited for him there, and brought him home; he taught the boy to speak Greek and looked after his manners and morals. There was also the higher school of the *grammaticus*, where the teaching was literary, in Latin and Greek, language, grammar, metre, style, and the subject-matter of poems. Under Greek influences music and dancing were introduced into education; these, and especially the latter, were not looked upon with favour by conservative Romans. The only physical training that they approved of was such as would fit young men for

After a Roman youth had assumed [illegible]

of the Nile. It was here, no doubt, that [illegible]

showed him how to secure her father, in spite of his attempts to escape by assuming different forms, and force him to reveal the cause of this misfortune.

Eileithyi'a (*Eileithuia*), according to Hesiod a daughter of Zeus and Hera, was the Greek goddess of childbirth. Homer mentions a cave sacred to her in Crete and also speaks of the daughters of Hera (in the plural) bearing the name. Hera and Artemis were sometimes invoked under it. The Romans identified their Juno (q.v.) Lucina with Eileithyia.

E'lea (L. *Velia*), a town on the W. coast of Lūcānia, founded by Phocaeans *c.* 540 B.C. It was here that Parmenides and his successor Zeno (qq.v.) founded the ELEATIC SCHOOL of philosophy.

Ele'ctra (*Elektrā*), (1) daughter of Agamemnon and Clytemnestra, see *Pelops* and the articles below; (2) daughter of Atlas, see *Dardanus*.

Electra, a tragedy by Sophocles, of uncertain date, probably an early play.

For the legend on which it is based see *Pelops*. Orestes arrives at Mycenae, with Pylades (q.v.) and an aged attendant, to avenge, in obedience to the Pythian oracle, the death of his father. The attendant is sent on to inform Clytemnestra that Orestes has been killed in a chariot race, and Orestes and Pylades prepare to follow disguised, bearing an urn supposed to contain the ashes of Orestes. Meanwhile Clytemnestra, warned by an ominous dream, has sent her daughter Chrysothemis to pour libations on the tomb of Agamemnon. Electra, who is living a wretched life, bullied by Clytemnestra and Aegisthus on account of her fidelity to her father, meets Chrysothemis and persuades her to substitute for the offerings of Clytemnestra others more acceptable to their father's tomb. Clytemnestra appears and rails at Electra, but is interrupted by the arrival of the messenger and learns with scarcely concealed joy the death of Orestes. Electra, on the other hand, is plunged in despair. The announcement of Chrysothemis that she has found a lock of hair, probably that of Orestes, on Agamemnon's tomb, seems only to mock her sorrow. She determines, now that the expected help of Orestes is lost, to kill Clytemnestra and Aegisthus herself. The more prudent and pliant Chrysothemis refuses to share in the deed. Orestes and Pylades now approach, and Orestes gradually reveals himself to Electra. He and Pylades enter the palace. The death-shriek of Clytemnestra is heard. Aegisthus then approaches. He is lured into the palace to see what he supposes to be the corpse of Orestes, but finds to be that of Clytemnestra. He is driven at the sword's point to the room where Agamemnon was slain, and there killed. The chorus of Mycenean women rejoice at the passing of the curse which has rested on the house of Atreus.

Electra, a tragedy by Euripides, produced about 413 B.C.

The theme is the same as that of Sophocles' play of the same name (q.v.), but there are differences of detail. Aegisthus has married Electra to a humble peasant in order that no son of hers may claim the throne. This peasant is a fine character, and respects Electra's royal birth and misfortunes. Electra takes her share with Orestes in the murder of their mother, an act of justice but a fearful sin, and the play is a deep study of the characters of the exiled Orestes and the haunted and down-trodden Electra, which make them capable of such an act.

Ele'ctryon (*Elektruōn*), see *Amphitryon*.

Elegi'ac, see *Metre*, §§ 2 and 5.

Elegy (*Elegeia*), a word whose ultimate derivation is uncertain, originally the name for a song of mourning, whose characteristic metre consisted of alternate hexameters and pentameters (see *Metre*, § 2). But this elegiac metre was early adopted by poets for the expression of personal sentiments (as distinct from narrative), for exhortations and reflections on a great variety of subjects, grave or gay. Gnomic (q.v.) poetry took the form of elegy. Among the principal early elegiac poets of Greece were Tyrtaeus, Mimnermus, Solon, Phocylides, Callinus, and Theognis (qq.v.). Elegiacs were occasionally written by the great Greek authors of the 5th and 4th cc., and more frequently by the Alexandrians, such as Callimachus. The elegiac was first associated with love poems by Mimnermus, and later by the Alexandrians.

The principal Roman writers of elegiacs were Gallus, Tibullus, Propertius, and Ovid (qq.v.).

Elephants. Alexander the Great was the first European ruler to acquire elephants. There were elephants in the Persian army opposed to him at Gaugamela (q.v.) and he is said to have obtained a number in India. But it is doubtful whether he ever employed elephants except as baggage animals. They were dangerous to use in fighting because if terrified they might do more damage to their owners than to the enemy. Nevertheless, after Alexander's death his successors made frequent use of them in their wars with each other. Seleucus is said, for instance, to have had

compulsory military service was abolished at Athens, the *ephebeia* was remodelled into a school where philosophy and literature were the chief subjects taught.

E'phesus (*Ephesos*), one of the principal Ionian cities on the coast of Asia Minor, near the mouth of the Cay̆ster. Adjoining the city stood a famous temple of Artemis (q.v.). It was of great antiquity (perhaps originally dedicated to an Eastern goddess whom the Greeks adopted under the name of Artemis) and was more than once reconstructed. In the new temple that was erected during the rule of Croesus (q.v.) over Ionia, Croesus himself dedicated thirty-six sculptured columns. One of these, bearing part of his name, may be seen in the British Museum. D. G. Hogarth, in 'Accidents of an Antiquary's Life', has an interesting account of the discovery in the pedestal of the statue of the goddess of a vast number of jewels, statuettes, &c., the foundation offerings of the temple. Xenophon (q.v.) deposited in the temple the ransom of some captives taken during the retreat of the Ten Thousand. When this was duly restored to him, he built with the money in Elis a small model of the great temple, and placed in it a cypress-wood image of the goddess modelled on the golden image at Ephesus. In 356 B.C. one Herostratus, to make his name immortal, burnt the temple down (it is said, on the day that Alexander the Great was born). Its fame extended to Christian times (Acts xix. 24 et seq.). Ephesus passed at various times under the domination of Croesus, the Persians, the Macedonians, and the Romans. It formed part of the Delian Confederacy (see *Athens*, § 4), and in the Peloponnesian War was an ally first of Athens, and later of Sparta. It was the birthplace of Heraclitus and the painter Parrhasius (qq.v.). In Roman times Ephesus became the chief city of the province of Asia (though Pergamum was the formal capital), and the seat of the governor.

Ephia'ltēs (1) in Greek mythology, see *Otus*. (2) The Malian who at Thermopylae showed the Persians the mountain path by which they turned the Greek position (see *Persian Wars*). (3) An Athenian statesman, the friend of Pericles and opponent of Cimon (qq.v.), chiefly important for the democratic reforms that he introduced in the constitution, notably the reduction of the ancient powers of the Areopagus. He deprived it of all political functions and left it merely jurisdiction in religious crimes, particularly premeditated murder, and the administration of sacred property. Its other powers were transferred to the Boule, Ecclesia (see *Cleisthenes*), and Heliaea (q.v.). Ephialtes was murdered in the spring of 461.

E'phors, at Sparta (q.v., § 2), a body of five magistrates exercising control over the kings.

E'phorus (*Ephoros*), born about the beginning of the 4th c. B.C. at Cyme in Aeolia, was a pupil of Isocrates, and the author of a history of the ancient world down to the siege of Perinthus by Philip of Macedon (340) in thirty books. Only fragments survive, but it was much utilized by later historians (Diodorus, Strabo), though its scientific value is questionable.

Epic, narrative poetry of exalted style, celebrating heroic adventures, mythical or historical, in poems of considerable length. The characteristic metre of epic poetry is the hexameter (see *Metre*, §§ 2 and 5).

§ 1. *Greek Epic*

Epic poetry is the earliest surviving form of Greek literature. It existed before drama, history, or philosophy, and in some sort represented all three for the early Greeks. It probably had its origin in hymns celebrating the gods, sung at their festivals, composed by primitive poets, among whom we have traces of such legendary names as Orpheus, Musaeus, and Eumolpus. To such hymns dactylic verse was well adapted. Pausanias (x. 7) asserts that the earliest contests held at Delphi were competitions in religious poetry of this kind. Epic poetry, like the hymns from which it was evolved, was in early times chanted by minstrels to the accompaniment of the lyre. It was developed principally in Asia Minor. There must have been a great mass of it, but, apart from the 'Iliad' and the 'Odyssey' (qq.v.), only fragments of it have survived (see *Epic Cycle*). In course of time (probably about the 6th c. B.C.), perhaps owing in part to the exhaustion of the original subject-matter, epic poetry gave place to the greater freedom of lyric poetry (q.v.), though it produced an offshoot in the philosophical epic of Parmenides and Empedocles (qq.v). See also *Hesiodic Poetry*. In the 5th c. PANYAS(S)IS of Halicarnassus, uncle of Herodotus (q.v.), wrote an epic on Heracles, and ANTIMACHUS of Colophōn (*fl.* 410) a long 'Thebaid'. CHOERILUS of Samos, said to have been a friend of Herodotus and Lysander, is noteworthy as having composed, in his 'Perseïs', an epic on a historical subject, the Persian Wars, instead of a mythological subject. In the Hellenistic Age Apollonius of Rhodes (q.v.) wrote an 'Argonautica'. In the

parents, and settled in Athens in 306. His school was known as the 'Gardens' (*Κῆποι*), from the gardens where Epicurus taught. He wrote a large number of treatises, of the titles of which Diogenes Laertius (q.v.) gives a list. The same author has preserved three epistles of Epicurus summarizing his system, as also his 'Sovran Maxims' (*κύριαι δόξαι*), a collection of forty of the most important articles in his doctrine. Some fragments of his great work 'On Nature' survive in the Herculaneum papyri. Epicurus held that philosophy consisted in the wise conduct of life, to be attained by reliance on the evidence of the senses, and the elimination of superstition and of the belief in supernatural intervention. On the physical side he accepted in the main the atomistic theory of Democritus (q.v.), and held that every event has a natural cause; his system was subsequently expounded by Lucretius (q.v.). On the ethical side, he held that pleasure (or absence of pain) is the only good, being the only good known to the senses; and that the best pleasure, as being accompanied by no painful want, is a perfect harmony of body and mind, to be sought in plain living, and in virtue. The teaching of the school is concisely summed up in the twelve words which the Epicurean DIOGENES OF OENOANDA in Lycia inscribed in a cloister in that town, together with other fragments of Epicurean doctrine: *"Αφοβον ὁ Θεός. 'Αναίσθητον ὁ Θάνατος. Τὸ ἀγαθὸν εὔκτητον. Τὸ δεινὸν εὐεκκαρτέρητον.* 'Nothing to fear in God. Nothing to feel in Death. Good can be attained. Evil can be endured.' (Transl. Gilbert Murray.)

Epicurus figures in two of Landor's 'Imaginary Conversations'. The modern English sense of the word 'Epicurean', i.e. 'devoted to refined and tasteful sensuous enjoyment' (O.E.D.), misrepresents the teaching of Epicurus (as also does the 'Epicuri de grege porcum' of Horace).

Epidau'rus (*Epidauros*), in Argolis, the chief seat of the worship of Asclepius (q.v.). The sanctuary contained, besides the temple of Asclepius, a remarkable circular building supported by two circular colonnades, and a great outer colonnade where probably the patients slept. Here have been found inscriptions recording a number of cures effected in the sanctuary. About a quarter of a mile from the sanctuary was the theatre, a very beautiful structure still to be seen in good preservation. See Pl. 5a.

Epidei'ctic oratory, the oratory of display, such as panegyrics, funeral orations, speeches for delivery at festivals; as distinguished from forensic oratory (of the law-courts) and deliberative or political oratory.

Epi'dicus, a comedy by Plautus. The complicated plot turns on the roguery of the slave Epidicus. He tricks his old master out of money, first to pay for a harp-girl to whom the old man's son has taken a fancy; then to pay for a captive whom the son, who has gone to the wars and transferred his affections, has bought with borrowed money. The fraud is discovered, but as the captive turns out to be the old man's lost daughter, Epidicus is forgiven and freed.

Epi'goni (*Epigonoi*), in Greek mythology, the descendants of the Seven Champions who marched against Thebes (see *Oedipus*). Under the leadership of the aged Adrastus (q.v.) the Epigoni took and destroyed the city, an event supposed to have occurred shortly before the Trojan War (Hom. Il. iv. 401 et seq.). The legend is perhaps an echo of real events. The names of the Epigoni (given with some variations by the authorities) are Aigialēus (son of Adrastus), Thersandros (son of Polynices), Alcmaeon (q.v.), Diomedes (q.v.), Promachos (son of Parthenopaeus), Sthenelos (son of Capanēus), and Polydorus (son of Hippomedōn).

The term *Epigonoi* was also used of the descendants of Alexander the Great's successors (see *Diadochi*).

Epigram, a word meaning originally an inscription. Inscriptions on tombstones and on offerings to the gods were frequently in verse, and the elegiac (see *Elegy*) was adopted (it is said first by Archilochus, q.v.) as the most appropriate form. The most famous composer of such epigrams was Simonides of Ceos (q.v.). The term was extended to cover occasional short poems, embodying a mood or idea of the author, a favourite kind of composition with the Greek poets of the Hellenistic and Roman Ages (qq.v.). With these the epigram took many forms, dedicatory (inscriptions on votive offerings or works of art), amatory, satirical, &c. Among the most famous epigrammatists of these periods were Callimachus, Meleager of Gadara (qq.v.), and Palladas of Alexandria (c. A.D. 400). Collections of epigrams were made in the Hellenistic Age and later (see *Anthologies*).

The epigram was widely adopted at Rome, both for inscriptions and for more general purposes, from Ennius onwards. As a literary form it culminated in the works of Martial.

Epigrams, see *Martial*.

Epigraphy.

§ 1. *Meaning of 'epigraphy' and 'inscription'*

lated, have frequently been to some

the peculiarities of different dialects, public accounts, and the everyday life of the people. Their value lies especially in their

being contemporary records of detailed facts, whereas the statements of historians are as a rule not contemporary, and are apt to be affected by faults of memory, the

Athene.

calendar at this period.

(*f*) We have two decrees about the appointment of the priestess of Athene Nikê, and her remuneration (c. 448 B.C.).

(*g*) We have (mutilated) decrees relating to the dispatch of the Sicilian Expedition, giving the purpose of the expedition, the number of ships to be sent, and other details.

(*h*) Two fragments have been found of a sale-list of the confiscated furniture of Alcibiades.

Among other inscriptions are numerous treaties and alliances, casualty lists, inventories of treasures, dedications, records of the manumission of slaves, &c., as well as a certain number of poems not otherwise known, such as a hymn of Isis discovered at Andros. There are epitaphs of many kinds, ranging from a bare indication of the name of the deceased to laudatory poems. Among epitaphs of historical interest which have survived may be mentioned those (in verse attributed to Simonides) on the Corinthians who fell at Salamis and on the Megarians who fell in the Persian War of 480–479; and a mutilated epitaph (originally in the Ceramicus and now in the British Museum) on the Athenians who fell at Potidaea in 432.

We have minor inscriptions on a great variety of objects, such as badges of admission to (or proof of presence at) the Prytany (q.v.), and tickets of dicasts (see *Heliaea*) bearing the owner's name. We have sling-bolts inscribed with the name of the maker, slinger, or general, or a word to the enemy. We have also many records of votive offerings, such as of a slave to the service of a temple of Poseidon, of a set of toilet requisites, &c.; and inventories of such votive offerings in particular temples. A votive offering of exceptional interest is the Etruscan bronze helmet now in the British Museum, with an inscription showing that it was dedicated by Hieron I of Syracuse (q.v., § 1) from the spoils of his victory off Cumae.

See also *Cleobis and Biton, Curetes, Epicurus* (for Diogenes of Oenoanda), *Ephesus* (for the columns of Croesus), *Gortyn, Marmor Parium.*

II. Latin Inscriptions

§ 6. *Utility of Latin inscriptions*

Latin inscriptions, particularly in the imperial period, where they are very numerous, are of great value to the historian as a supplement to the limited literary sources. Besides giving precise facts and dates, they throw light on strata of society, occupations, customs, and beliefs which are hardly touched by historians and other writers. They also throw light on such matters as the evolution of the Roman alphabet (q.v.) and on the spelling and ancient forms of Latin. They sometimes give support to literary evidence: for instance, Tacitus (Ann. xi. 24) records the delivery of a speech by the emperor Claudius in the Senate on the admission of provincials to public offices; the text of this speech has been found engraved on bronze tablets at Lyons.

Latin inscriptions fall roughly into the following groups:

§ 7. *Epitaphs*

Epitaphs were at first confined to the name of the deceased, and were gradually amplified to give more information (his age, distinctions, &c.), sometimes with a few laudatory verses. Salutations by the survivors to the dead (such as 'Ave, sit tibi terra levis') or by the dead to passers-by ('Ave, viator') were frequently added. The inscribed urns that contained the ashes of Clodius and the elder Agrippina survive; and there are extant epitaphs of several of the Scipios, notably of Scipio Barbātus, consul in 298 B.C. Some of the epitaphs on women show the extreme of simplicity; but many contain eulogies of a deceased wife or mother. One, often quoted, ends with the words 'domum servavit, lanam fecit'. In this connexion the long 'laudatio Turiae' (see *Women*) may be referred to.

§ 8. *Dedicatory and honorary inscriptions*

Votive or Dedicatory Inscriptions are found on statues, temples, and other objects dedicated to the gods, for instance that of Mummius, after his victory in Greece and destruction of Corinth, on a temple dedicated to Hercules. There are many inscriptions dedicating spoils of war. Sometimes the reason for an offering is given, e.g. in conformity with a vow or by direction of an oracle, or for the restoration of health. There is an inscription found at Juvenal's birthplace, Aquinum, in which a certain Junius Juvenalis dedicates an offering to Ceres. In Britain we have, among others, a dedication by a military commander to the god Silvanus in gratitude for the capture of a fine boar which many before him had tried in vain to catch. Inscriptions of this class throw light on local cults, the spread of oriental cults, and the nature of the rites. Some foreign deities adopted by the Romans are known to us only in this way; e.g. the Celtic god Camulus, who appears to have been identified with Mars, and whose name is seen in Camulodunum (Colchester). Dedications to Mithras are the principal source of our knowledge of the wide extent of the cult of that god. Several extant inscriptions are to an unknown god 'sive deo sive deae' (there are references in Pausanias

and other writers to Greek altars to 'Un-

sometimes bore the name of the owner

Collegii Frātrum Arvālium (see *Arval Priests*) recording (with gaps) the proceedings of the revived college from A.D. 14 to 221, and including the text of their ancient hymn. Also the *Acta Sacrorum Saeculārium* of 17 B.C. recording the ceremonies at the celebration of the Secular Games (see *Ludi*, § 2) of that year and the singing of the 'Carmen Saeculare' composed by Horace. This part of the inscription has been restored as follows: 'Sacrificioque perfecto pueri XXVII quibus denuntiatum erat patrimi et matrimi (that is to say, whose fathers and mothers are alive) et puellae totidem carmen cecinerunt eodemque modo in Capitolio; carmen composuit Q. Horatius Flaccus.' We have also fragments of certain *Fasti Consulārēs* inscribed on blocks of marble which probably formed part of the walls of the new Regia (q.v.) built in 36 B.C., records of the names of consuls, censors, dictators, and *magistri equitum*, with mention sometimes of public events. The *Acta Triumphorum* on four pilasters, probably of the same building, are records of the triumphs of Roman commanders from those of Romulus and Ancus Martius; of these also we have fragments. There are also, in fragmentary form, calendars for a number of years according to the Julian system, in which the days are marked with letters A–H to indicate their position in the *nundina* (q.v.) or week of eight days, and with letters showing whether the days are *fasti* or *nefasti*, &c. (see *Calendar*, § 3); and calendars for farmers containing among other information the agricultural work to be done in each month. See also under *Verrius Flaccus* for the *Fasti Praenestini*.

§ 11. *Inscriptions at Pompeii. Graffiti. Forgeries*

Many curious notices have been found painted on the walls of Pompeii, recommending candidates for election, offering buildings to let, announcing gladiatorial shows, and advertising articles lost or found. There are likewise numerous *graffiti* scribbled by passers on the walls of Pompeian buildings, including quotations from Virgil, Ovid, and Propertius (none from Horace), but most of them of a trivial character. Many *graffiti* have also been found elsewhere; one found in Britain may be translated 'Augustalis has been going off on his own every day this fortnight'.

Inscriptions have frequently been forged in later times; indeed the long Part V of Vol. VI of the 'Corpus Inscriptionum Latinarum' is occupied with forged inscriptions. Among these are more than one on Cicero's Tullia, and that on 'Julia Alpinula' which deceived Byron and inspired a stanza in his 'Childe Harold' (iii. 66). She is the supposed daughter of Julius Alpinus, a citizen of Aventicum in Helvetia, executed by Caecina (one of Vitellius's commanders) for fomenting war against the Romans (Tac. Hist. i. 68).

§ 12. *Collections of Latin inscription*

The first collection of Latin inscriptions appears to be that made by a pilgrim, probably a monk from Germany, who went to Rome about A.D. 800 and copied eighty texts. A copy of the collection was discovered by Mabillon at Einsiedeln and published by him in 1685. The collector is known as Anonymus Einsiedlensis. Later collectors included the unfortunate Rienzi, 'last of the Tribunes', assassinated in 1354, and the enthusiastic Poggio (see *Texts and Studies*, § 9). J. T. Scaliger (1540–1609) was apparently the first to prepare a plan for a comprehensive *corpus* of Latin inscriptions, and an early work of this description by Janus Gruter was published in 1603. Finally the proposal to prepare a complete 'Corpus Inscriptionum Latinarum' was adopted early in the 19th c. by the Berlin Academy, and a scheme for the purpose prepared by the great Latin scholar Theodor Mommsen (1817–1903) was accepted. The first volume of this work was published in 1863, and more than forty volumes have now appeared. Vol. I contains the republican inscriptions; later volumes follow a geographical arrangement. The inscriptions of Britain are in Vol. VII. The edited selection of Dessau, 'Inscriptiones Latinae Selectae', is much used. New discoveries are reported in the periodical 'L'Année Épigraphique'.

The principal collections of the actual inscribed stones, metal plates, &c., are those of the Vatican and other museums in Rome and Italy, of the Louvre and the museum of Saint-Germain in France, and in Britain of the British Museum and of the museums, e.g., at Bath, Chester, and Colchester.

Epime'nidēs, a semi-legendary prophet and poet, said to have been a Cretan, to have fallen as a boy into a sleep prolonged for 57 years, and to have lived to a great age. It is also said that he visited Athens in the time of Solon to purify the city from the taint of the murder of Cylon (see *Alcmaeonidae*). He would thus have lived in the first half of the 6th c. B.C. A 'Theogony' in hexameters and other works were attributed to him. The quotation in Titus i. 12, Κρῆτες ἀεὶ ψεῦσται, &c. ('The Cretians are alway liars, evil beasts, slow bellies') is said to be from his works.

Epime'theus ('After-thought'), in Greek mythology, the brother of Prometheus (q.v.).

Epini'cion (Gk. *epinikion*, Lat. *epinicium*), a Greek choral ode in honour of a

and show, as compared with the 'Satires',

biographical reminiscences and some literary criticism and doctrine—unsparing self-criticism is especially recommended.

Epi'stulae ex Ponto, see *Ex Ponto*.

Epitaphs. Apart from sepulchral inscrip-

Charinus, a young Athenian, has mar-

Epode, from Gk. ἐπῳδός, (1) a lyric metre invented by Archilochus (q.v.), in which a longer line is followed by a shorter. Hence in Roman literature, poems written in that metre. (2) The third stanza in a triad (q.v.) or group of three lyrical stanzas, varying in metrical construction from the first two (the strophe and antistrophe).

Epodes of Horace, see *Odes and Epodes*.

Epo′nymous, 'that gives his name to anything' (O.E.D.), especially used of mythical persons from whose names the names of places or peoples were reputed to be derived; also of the chief archon at Athens, who gave his name to the year.

Epy′llion, a brief or miniature epic, such as the poem of Theocritus (xxiv) on the infant Heracles, and that of Catullus on the marriage of Peleus and Thetis.

Equestrian Order, *Equitēs* or 'Knights', a class of Roman citizens which had its origin in the primitive military organization of the Roman State. In the regal period and the earlier republican times the wealthiest members of the State served in the cavalry, and, in the *comitia centuriata* (q.v.), formed eighteen 'centuries' of *equites*. After the Second Punic War the Equites lost their military functions. In the last period of the republic the term was applied to a class of wealthy citizens outside the senatorial order, because, it is thought, the property qualification for the jurymen (*jūdicēs*) under the legislation of C. Gracchus (q.v., and see *Judicial Procedure*, § 2) was fixed at that of the cavalry in the Roman army (a capital of 400,000 sesterces). This class was engaged especially in banking, money-lending, and the execution of State contracts, in which they frequently became very wealthy. Those who undertook State contracts were known as *publicāni*, and were organized in companies (*societātes*), for such purposes as farming the taxes of the provinces and the construction of public works. The bankers, money-changers, and assayers, on the other hand, worked independently or in partnership. Their business was conducted in the Forum (q.v.). The bankers provided facilities for the loan and transmission of money such as a modern bank would furnish. The equestrian order, by reason of its wealth and cohesion, was a considerable political force from the time of the Gracchi. Cicero, himself the son of an *eques*, strove hard to reconcile it and the Senate in a 'concordia ordinum'. In the last century of the republic many Romans were in a state of debt, and the equestrian order, by favouring this, and also by their ruthless exploitation (as *publicani*) of the provinces, did much harm to the State. Under the empire they lost their importance as a political force, though they retained their wealth and continued their lucrative occupations, including tax-farming to some extent. The great innovation of the empire, the civil service, had its highest branches largely, though to a varying degree under the different emperors, recruited from the order (see *Rome*, § 12, and *Hadrian*). Members of the order wore the *trabea*, a cloak with purple border.

Equi′ria or Equirria, see *Mars*.

Erasi′stratus (*Erasistratos*) (3rd c. B.C.), a great anatomist of Antioch. He carried on the discoveries of Herophilus (q.v.), establishing the distinction between the sensory and motor nerves.

Era′smus, see *Texts and Studies*, § 10.

E′ratō, see *Muses*.

Erato′sthenēs, (1) one of the Thirty at Athens (see *Athens*, § 5, and *Lysias*); (2) of Cyrene, of the second half of the 3rd c. B.C., succeeded Zenodotus (q.v.) as head of the Alexandrian Library (*fl. c.* 234 B.C.). He was a great mathematician and geographer, but also wrote poems, and works of philosophy, history, and literary criticism (he was known as 'Pentāthlos', see *Pentathlon*). His great achievement was the calculation, with a surprising degree of accuracy, of the circumference of the earth. Having discovered that the sun was vertical at Syēnē (Assouan) at noon on midsummer day, he measured the angular distance of the sun at Alexandria at the same time, and finding this to be $\frac{1}{50}$th of a circle, and the distance from Alexandria to Syene to be 5,000 stadia, he inferred that the circumference of the earth must be 250,000 (subsequently altered to 252,000) stadia (probably equivalent to 24,662 miles or within 200 miles of the correct figure). Eratosthenes drew the first rough system of latitudes and longitudes on the map of the world. In his *Chronographiae* he made the first scientific attempt to fix the dates of Greek history. He also wrote a treatise in twelve books 'On the Ancient Comedy', which, like his other works, is unfortunately lost.

E′rebus (*Erebos*), primeval Darkness, according to Hesiod, sprung from Chaos, and the father, by his sister Night, of Day.

Erechthē′um (*Erechtheion*), see *Acropolis*.

Ere′chtheūs, a legendary king of Athens, son of Pandīōn, who was son of Erichthonius, with whom Erechtheus is often identified. Erichthonius was said to be a

son of Hephaestus and the Earth (i.e. aboriginal) and the following tale was told of him. Earth entrusted the child to *Athene*, who put it into a chest and gave the chest to the three daughters of Cecrops (q.v.) to take care of, forbidding them to open it. But the two eldest (*or all three, or only one*) disobeyed, and were so terrified at seeing the child, which was serpent-shaped or had snakes for its feet (see *Monsters*), that they went mad and threw *themselves down from the Acropolis. Of* Erechtheus it is told that waging war against the Eleusinians and the Thracian [illegible]

E'ryx (*Eryx*), (1) a mountain in the NW. of Sicily, the seat of an important cult of Aphrodite, whence was derived the title of the Roman Venus Erycina (see *Aphrodite*). (2) The name of a legendary king of the mountain; see *Heracles* (*ad fin.*).

Estienne, Henri, see *Editions*.

E'teoclēs (*Eteoklēs*), see *Oedipus*.

Etē'sian (i.e. 'yearly') **Winds,** periodic winds such as those which blow strongly from the N. over the Aegean in July, August, and September. *It is related that,* the Cyclades being once afflicted by a [illegible] the inhabitants by direction [illegible] aeus (q.v.), who [illegible] Sirius (the Dog [illegible] esian winds were [illegible] land. The term [illegible] trabo, &c. of the [illegible] a, and the Indian [illegible]

[illegible], a dark-skinned [illegible] er living far away [illegible]; generally placed [illegible] uth. *They are the* [illegible] (q.v.), and accom- [illegible] Troy in support of [illegible] riod of the 'Iliad'). [illegible] *ns lived rather to* [illegible] Abyssinia. Wars [illegible] t of the history of [illegible] empire. A vast [illegible]

Eubū'lus (*Euboulos*), an eminent Athenian statesman and financier of the latter half of the 4th c. B.C., when Philip of Macedon was extending his dominions; an opponent of the policy of Demosthenes. See *Athens*, §§ 7 and 11.

Euclei'des (*Eukleidēs*) of Megara, see *Megarian School*. For Eucleides the mathematician, see *Euclid*.

Euclid (*Eukleidēs*), a Greek mathematician, whose birthplace and date of birth are unknown, flourished at Alexandria about 300 B.C. His principal work was his 'Elements' (*Stoicheia*), dealing with geometry and the theory of numbers. Of this the first six books on plane geometry, summing up and completing the teaching of his predecessors (some of his propositions are attributed to Thales and Pythagoras, qq.v.), retained their authority until the end of the 19th c. Euclid wrote a number of other mathematical works, including a short treatise, which has survived, on musical notes. It was Euclid who told Ptolemy I that there was no 'royal road' to geometry (Proclus, Comment. on Euclid, Prol. G. 20).

Eu'cliō, the old miser in the 'Aulularia' (q.v.) of Plautus.

Eudē'mus (*Eudēmos*), a pupil of Aristotle, and probably the editor of the work known as the 'Eudemian Ethics' of Aristotle.

Euhē'merus (*Euēmeros*) (c. 300 B.C.), a Greek (Sicilian) writer who, in his *Hierā Anagraphē*, advanced the theory (for which he pretended to have found documentary evidence in an imaginary island, Panchaea, in the Indian Ocean) that the gods of mythology had their origin in kings or heroes deified by those whom they had ruled over or benefited. His theory is known as 'Euhemerism'. It was made known to the Romans by Ennius.

Eumaē'us (*Eumaios*), in the 'Odyssey' (q.v.), the faithful swineherd of Odysseus.

Eu'menēs, see *Attalids*.

Eume'nides, see *Furies* and (for Aeschylus's play) *Oresteia*.

Eumo'lpus (*Eumolpos*), in Greek mythology, a son of Poseidon (q.v.), said to have been a king of Thrace and an ally of the Eleusinians (see *Erechtheus*). He was the legendary founder of the Eleusinian mysteries (see *Mysteries*) and ancestor of the sacerdotal family of the *Eumolpidae*, who officiated at the mysteries.

Eunū'chus ('The Eunuch'), a comedy by Terence, adapted from a play of the same name by Menander.

Phaedria, a young Athenian, is in love with the courtesan Thāis. Thrasō (q.v.) a braggart captain (who is attended by an amusing parasite called Gnathō), is courting her, and in order to advance his suit has bought for her at Rhodes a young slave-girl. Thais knows that this girl is of Athenian birth, stolen in childhood, and is anxious to obtain her and restore her to her family. She therefore persuades Phaedria to let her make an appearance of yielding to the captain's advances. Meanwhile Phaedria has bought a eunuch as a present for Thais. Chaerea, Phaedria's brother, has seen the slave girl on her way to the house of Thais and fallen in love with her. In order to get access to her, he exchanges clothes with the eunuch, assumes his character, is delivered in his place to Thais, and takes advantage of the situation to ravish the girl. Her Athenian birth is revealed by Thais, and she is betrothed to Chaerea. Thraso, who has been repudiated by Thais as soon as her object was achieved, tries to carry the girl off; but the braggart is repulsed and a compromise arrived at by which he is to share the favours of Thais with Phaedria.

The prologue contains the well-known line: 'Nullumst iam dictum quod non dictum sit prius.' The play was imitated by Udall in the later scenes of his *Ralph Roister Doister* (c. 1554).

Eupa'tridae (*Eupatridai*), at Athens, the hereditary aristocracy, owners (at least until the reforms of Solon, q.v.) of most of the land. They were the local chiefs of the period before the union of the communities composing Attica (see *Athens*, § 2), and remained the ruling families of the country until Solon's reforms.

Eupho'riōn, (1) the son of Aeschylus (q.v.). (2) Of Chalcis (*fl.* c. 235 B.C.), an epic poet of the Alexandrian school, who was head of the library at Antioch, and wrote on various mythological subjects. Cicero (Tusc. Disp. III. xix. 45) groups under the term *cantores Euphorionis* the poets of his own time who were influenced by the Alexandrians (see *Alexandrianism*), including such authors as C. Helvius Cinna and P. Terentius Varro Atacinus (qq.v.), and contrasts them with Ennius.

Euphrā'nōr (*fl.* c. 360 B.C.), a native of Corinth famous both as a sculptor and a painter. He also wrote a treatise on art. Lucian ranks him with Phidias and Apelles. Three of his works, a Cavalry Battle, the Twelve Gods, and a Theseus, decorated the Colonnade of Zeus at Athens.

Eu'polis, see *Comedy*, § 3.

[illegible] by the great scholar Richard Porson [illegible]

Eurō'tas (*Eurōtās*), the chief river of Laconia.

Eu'rus (*Euros*), the east or south-east wind.

Eury'alē (*Euualē*), see *Gorgons*.

Eury'alus, see *Nisus*.

Euryclei'a (*Eurukleia*), in the 'Odyssey', the old nurse of Odysseus.

Eury'dicē (*Eurudikē*), (1) see *Orpheus*; (2) wife of Creon, king of Thebes (see *Antigone*, Sophocles' tragedy).

Eury'medon (*Eurumedōn*), a river in Pamphȳlia, off the mouth of which Cimon (q.v.) in 468 (?) B.C. won a great victory over the fleet of Xerxes, destroying 200 Phoenician ships. The victory placed southern Asia Minor completely in the hands of Athens. The river flowed through the ancient Greek city of Aspendus, where still stands one of the largest and most perfectly preserved of Roman theatres.

Eury'sthēus (*Eurusthēus*), the taskmaster of Heracles (q.v.). For his death see *Heracles* (*The Children of*). According to another version he was overtaken, after his defeat in Attica, near the Scironian rocks (q.v.) and slain by Hyllus.

Eury'tion (*Eurutiōn*), (1) the herdsman of Geryon, see *Heracles* (*Labours of*); (2) a centaur, whom Heracles slew.

Eu'rytus (*Eurutos*), king of Oechalia and father of Iole; see *Heracles*.

Euse'bius (A.D. 265–340), bishop of Caesarea in Palestine, was author of a 'Chronicle' in Greek containing an epitome of universal history and chronological tables, the foundation of much of our knowledge of the dates of events in Greek and Roman history to A.D. 325. The Greek text of this work survives in fragments only; but we have a Latin version of it by Jerome and an Armenian translation, from which a reconstruction of the original was begun by Joseph Scaliger. Eusebius also wrote an 'Ecclesiastical History' to A.D. 314, a 'Praeparātio Ēvangelica' including a survey of the philosophy and religion of the Greeks, a 'Dēmonstrātio Ēvangelica', a biography of Constantine, and a topography of Palestine.

Eusta'thius, archbishop of Thessalonica in the latter part of the 12th c.; see *Texts and Studies*, § 4.

Eute'rpē, see *Muses*.

Euthydē'mus (*Euthudēmos*), see *Plato*, § 2.

Eu'thyphro (*Euthuphrōn*), a dialogue by Plato.

Euthyphro, a learned soothsayer, is prosecuting his father, who has unintentionally been guilty of homicide, for murder, doing this as an act of piety. Socrates, who is awaiting his own trial for impiety, meets him and thinks he cannot do better than consult him as to the true nature of piety and impiety. But he can only elicit from him an unsatisfactory answer; piety is what is pleasing to the gods. The dialogue brings out the opposition between the old unintelligent religion, based on the mythological tales which Socrates dislikes, and a true spiritual religion.

Eutro'pius, a historian, who lived under the emperor Valens (A.D. 364–378), and wrote, at his request, in Latin a 'Breviārium ab urbe condita', or abstract of Roman history, in ten books, from the time of Romulus to that of Jovian. The work is dry and concise, without literary merit or interest. The reign of Constantine, for instance, is related without mention of his conversion to Christianity.

Eva'dnē (*Euadnē*), in Greek mythology, the wife of Capanēus, one of the seven champions who marched against Thebes (see *Oedipus*). When he was killed in the attack, she threw herself on the pyre that consumed his body.

Eva'goras (*Euagoras*), king of Salamis in Cyprus, a useful ally of the Athenians at the end of the Peloponnesian War and after. See also *Isocrates*.

Eva'nder (Gk. *Euandros*, 'good man'), in Roman legend, an Arcadian, son of Carmentis (q.v.), who founded a colony of his countrymen on the banks of the Tiber at the place where Rome was afterwards to stand, and introduced the festival of the Lupercalia (q.v.) in honour of Pan. The story is probably due to an attempt to connect the Lupercalia with the Arcadian Lycaea, a festival also connected with Pan. Moreover there was an Arcadian hero named Pallas, supposed to be the founder of the Arcadian city called after him Pallanteion, and this was thought to have some connexion with the Palatine. In the 'Aeneid' Evander helps Aeneas to defeat Turnus.

Ex Ponto, Epistulae, elegiac poems, in four books, by Ovid (q.v.), written at Tomis during the latter years of the poet's exile, c. A.D. 12–16. They are similar in character to the 'Tristia' (q.v.), except that the names of the persons to whom they are addressed are given. Among those addressed are the two sons of M. Valerius Messalla (q.v.), Messalinus and Cotta Maximus; also Sextus Pompeius, of the family of Pompey the Great, consul

in A.D. 14, a wealthy man who had helped Ovid on his voyage to Tomis; but most of the recipients of letters are otherwise unknown to us. Ovid's hopes of a mitigation of his sentence are now largely based on

Exōmis, see *Clothing*, § 1.

Expenditure, PUBLIC, see *Athens*, § 11, and *Rome*, § 14.

Exports and Imports, see *Athens*, § 10, and *Rome*, § 13.

F

Fa'bia (*Fābia*), GENS, a noble clan at Rome who, according to tradition, when the State was hard pressed by its enemies,

torians took of reconciling the tradition of total male annihilation with the famous Gens Fabia of later times. In this Livy

Fā'bius (*Fābius*) **Maximus**, QUINTUS, (1) a famous Roman general of the time of the Samnite Wars. As consul for the

Carthaginians. There is a life of him by Plutarch.

Fā'bius (*Fābius*) **Pictor**, QUINTUS (b. c. 254 B.C.), a Roman who wrote in Greek a chronicle of Rome from Aeneas to his own

Fabri'cius Lu'scinus, GAIUS, who flourished in the early part of the 3rd c. B.C., was a type of the old Roman honesty and frugality. He was one of the ambassadors sent to Pyrrhus in the winter of 280–279, and resisted all Pyrrhus's attempts to corrupt him. In the campaign of 278, it is said that Fabricius, who was then commanding the Roman army, revealed to Pyrrhus the treacherous proposal of the king's doctor to poison him.

Fā'bula Crepidā'ta, Palliā'ta, Praete'xta, Togā'ta, see *Crepidata*, *Palliata*, *Praetexta*, *Togata*.

drawn while he paraded with this symbol of authority in Rome. In ancient times only the consul who was functioning had the

numbers varying according to the magistrate's importance) carried before them.

Fa'sti (perhaps meaning '(days) on which

compiled in the reign of Augustus and gave the names of consuls, dictators, *magistri equitum*, and censors. The *Fasti Triumphālēs* (or *Acta Triumphorum*) gave a list of Roman triumphs and of *Lūdi saeculārēs*, terminating with those of Domitian in A.D. 88. For the inscription of these Fasti at Rome see *Epigraphy*, § 10. The fragments of them are preserved in the Capitoline Museum at Rome. For the *Fasti Praenestīni*, see *Verrius Flaccus*.

Fasti, a poem by Ovid in six books of elegiacs, one for each of the first six months of the year. The work, which was to have comprised twelve books covering the whole year, was interrupted by the author's banishment and was not completed (a draft of Bks. vii–xii was perhaps written). The poem was originally dedicated to Augustus, but the dedication was transferred to Germanicus, nephew and later adopted son of the future emperor Tiberius. Ovid appears to have continued work on it during his exile. The poem is modelled on the 'Origins' of Callimachus (q.v.), or perhaps more directly on the last book of the elegies of Propertius, which contains a large number of Roman legends.

Ovid's design, as stated in the preface to the poem, is to study the calendar in the light of old annals, and show what events are commemorated on each day and the origins of the various rites. It accordingly records day by day the rising and setting of the constellations (not without mistakes), and explains the origins of the fixed festivals and the rites noted in the calendar, such as the Lupercalia (q.v.) on the 15th February. It also relates the legends connected with particular dates, such as that of the founding of Rome on the 21st April, and that of the expulsion of the Tarquins on the 24th February. The scheme provides opportunity for telling afresh some of the old Greek myths, such as the tale of Proserpine; and for excursions on a multitude of customs and beliefs, such as those connected with New Year's Day, the unluckiness of marriages in May, and the casting of straw men into the Tiber (see *Argei*).

Fate, see *Religion*, §§ 2 and 6.

Fates, THE (*Moirai*, L. *Fāta*, *Parcae*), according to Hesiod daughters of Night, or, in another passage, of Zeus and Themis. They were probably originally birth-spirits, 'Allotters' of a new-born child's portion in life. In Latin the name *Fata* appears to be adapted from *fatum*, that which is spoken, the decree of the gods. The name *Parcae* signifies birth-spirits, from *parere*, to bring forth. The *Moirai* were three in number, Clōthō, Lachesis, and Atropos, represented as old women spinning; their occupations were varied by the fancy of later poets, e.g. Clotho held the distaff, Lachesis drew off the thread, and Atropos cut it short:

> Comes the blind Fury with the abhorred
>   shears,
> And slits the thin-spun life.
>
> Milton, 'Lycidas',

where Milton appears to confuse the Fates with the Furies (q.v.). The Latin names of the Parcae were Nōna, Decuma, and Morta. For the part played by Fate in Greek and Roman religion, see *Religion*, §§ 2 and 6. The Fates are one of the rare survivals in modern Greek folklore from ancient Greek beliefs. Still known as *Moirai*, they are supposed to appear on the third night after a birth to decide upon the course of the child's life, and are propitiated with offerings (Rennell Rodd, 'Customs and Lore of Modern Greece').

Fā'tua, an Italian goddess with attributes similar to those of Faunus (q.v.) and associated with him in Roman worship.

Fā'tuus, see *Faunus*.

Fau'na, an Italian goddess with the attributes of Faunus (q.v.).

Fau'nus, in Roman religion, a woodland deity, endowed with prophetic power and guardian of crops and herds, developed from an earlier conception of a number of Fauni, who were spirits of the countryside. As an oracular god (see *Oracles*, § 2), Faunus was known as *Fātuus*; as the giver of fertility to herds he was called *Inuus*. In legend Faunus was a king of Latium and father of Latinus (q.v.). Virgil in the 7th Aeneid makes him the son of Picus (q.v.). Under Greek influence Faunus was identified with Pan (q.v.). See also *Lupercalia*.

Fausti'na Minor, ANNIA GALĒRIA; daughter of the emperor Antoninus Pius (q.v.) and wife of the emperor Marcus Aurelius (q.v.). Her death was deeply lamented by him. Writers of a later age have gravely impugned her character, probably without good reason. She bore her husband at least thirteen children (Pauly-Wissowa).

Fau'stulus, in Roman legend, the shepherd who found the infant Romulus and Remus in the she-wolf's den, and whose wife Acca Lārentia brought them up.

Favō'nius, the west wind, also known as Zephyrus, and associated with spring-time.

Fayûm or Fayoum, an oasis a short distance to the W. of the Nile valley, some fifty miles S. of Cairo. Here was

founded by Ptolemy II a Greek settlement of which Arsinoë was the chief town; and here in modern times have been discovered many papyri containing Greek texts

goddess of childbirth.

Festivals.

§ 1. *Panhellenic Festivals*

The four great panhellenic festivals,

spectators

games in honour of Opheltes, killed in the course of the expedition of the Seven against Thebes (see *Hypsipyle*). The contests were of the same character as at the Isthmus.

These festivals were of great importance in various ways: they emphasized the unity of the Greek race; they encouraged the practice of athletics as part of education; they encouraged poetry and music by affording opportunities for hearing the best works; and they encouraged painting and sculpture by the prominence they gave to the physical development of the human body.

§ 2. *Panhellenic Festivals. The Games*

The Games had much the same character at all the festivals; the Olympian came first in importance, the Pythian next. At Olympia the games were gradually increased from a foot-race of a single course of about 200 yards to include first a double course, then a long race, then the pentathlon (q.v.), then boxing. From 680 B.C. chariot racing was added, at first with four-horse chariots, later with two-horse chariots also (see *Chariot Races*). Other contests were included later, such as the pancration (q.v.) and a race for ridden horses; a mule-cart race was introduced, but soon abolished 'as possessing neither antiquity nor dignity'. Official umpires were appointed, who inflicted fines for breaches of the rules, and with the proceeds of the fines bronze statues of Zeus were erected. There are some amusing references in Pausanias (vi. 21) to cases in which fines were inflicted, for instance that of two boxers who were found to have made a private monetary arrangement before contending, and that of another boxer who arrived too late for the contest, put on the gloves, ran at the winner, and began to pummel him, crowned as he was, though he had taken refuge among the umpires. The races were run in heats of four. The prizes consisted of wreaths of wild olive, but the winner received other rewards from his own State, on which his victory was held to confer honour. He was received at home with great rejoicings; he might, if he needed it, be granted free meals for life; a poet sometimes wrote an ode in his honour, or he might be commemorated by a statue. The numerous statues of athletes that Pausanias saw at Olympia are described by him (Bk. vi).

The principal Greek local festivals were as follows.

§ 3. *Athenian festivals: the Panathenaea*

The PANATHĒNAEA, a festival in honour of Athene, was held every year (the Lesser Panathenaea) on the 28th and 29th Hecatombaeon (roughly July), and with special splendour (the Great Panathenaea) in the third year of each Olympiad from the 21st to the 28th Hecatombaeon. The festival included horse-races and musical contests, to which the Pisistratids added poetical recitations by rhapsodes. Pericles extended the musical contests and built a special theatre, the Ōdēum, for them. The prizes at the athletic contests were beautiful vases (some of which are extant) filled with oil; as many as 140 of them were given as the principal prize. The festival culminated on the last day in a magnificent procession, in which the *peplos*, a costly garment woven by Athenian maidens of good family and embroidered with a representation of the struggle between Athene and the Giants, was carried to her temple on the Acropolis. Living personages were sometimes represented in the embroidery and it was a signal honour to be thought 'worthy of the peplos'. The peplos was carried on a great ship on wheels, followed by girls bearing baskets with the implements of sacrifice, by groups of boys bearing pitchers and old men with olive-branches, by chariots, and finally by a cavalcade of young men on spirited horses. The procession is depicted on the frieze of the Parthenon (q.v.). The feast was completed with a hecatomb of oxen. The Panathenaea had (in the 5th c.) not only a civic but a political character, being held in honour of the patroness, not of the city alone, but of the Athenian confederation also; the part taken by the allies in the sacrifices was regulated by decrees.

§ 4. *Athenian festivals in honour of Dionysus*

These were as follows:

(*a*) The RUSTIC DIONȲSIA, held about December, and celebrated with a burlesque procession in the rural districts and in the larger demes with dramatic performances also.

(*b*) The LĒNAEA or feast of the wine-vats, celebrated about January with a procession, sacrifice, and, after 450 B.C., with dramatic contests.

(*c*) The ANTHESTĒRIA, the oldest of the Dionysiac festivals, held during three days about February, when the casks were opened and the new wine tasted. A special feature was the symbolical marriage of the wife of the King Archon with the god Dionysus. The third day had the character of a family celebration, with rites in appeasement of ancestors, a sort of All Souls' Day. No plays were acted.

(*d*) The GREAT or URBAN DIONȲSIA, celebrated about March with great splen-

dour, and attended by visitors from the neighbouring country and all parts of Greece. The festival included a sump-

[illegible]

cession to the Heraeum (q.v.), a hecatomb, and a contest in throwing the javelin.

At DELOS a great festival in honour of Apollo and Artemis was in early times held each spring, with gymnastic and musical contests; it was attended by

[illegible]

[illegible] if necessary out of the emperor's privy purse For the emperors were immensely wealthy, receiving besides the income from vast private estates, the

revenue of Egypt (q.v.). The *fiscus* defrayed the cost of the army and navy, of the corn supply (see *Annona*), of amusements for the populace, and of the improvement and embellishment of the city of Rome. No doubt some of the imperial provinces, such as those on the Danube, showed a deficit on their financial administration, and this was met by the emperor. The *fiscus*, it may be mentioned, was probably the largest banker in the empire, and lent out money at interest.

Fla'mens (*flāminēs*, 'those who blow [the sacred fire]' or perhaps 'those who burn [offerings]'), at Rome, the special priests of various deities, fifteen in number; prominent among them being the priest of Jupiter (*Flamen Diālis*) and the priests of Mars and Quirinus (these three flamens were always patricians). Only the ancient Roman deities had flamens, not the gods imported later. The performance of daily sacrifices was the principal function of the flamens. They were exempted from military service and taxation, and in general precluded from holding political office (unlike the *pontifices*, q.v.). But there are records of the Flamen Dialis holding certain political positions (for the first time in 200 B.C., as curule aedile). The temples to which the flamens were attached had property in land, and received fees for admission and for the performance of special sacrifices; and their priests were moreover entitled to certain parts of the sacrificed animals. They wore as emblem of office a white leather conical hat. The Flamen Dialis wore, in addition, the *toga praetexta* (see *Clothing*, § 3) and was entitled to a curule (q.v.) chair. He was a person of especial sanctity and subjected to various restrictions, e.g. he was not allowed to touch a corpse or anything unclean, to wear anything resembling a chain, to behold an armed force. If his conical hat fell off during a sacrifice he had to resign.

The Roman emperors who were deified had flamens assigned to them. Julius Caesar had Antony as his flamen during his lifetime. There were also priests of local cults of this name in Italian towns.

Flāminī'nus, TITUS QUINCTIUS, consul in 198 B.C. and victor the following year over Philip V of Macedon at Cynoscephalae. It was he who proclaimed the freedom of the Greeks at the Isthmian Games of 196 B.C. The gift was illusory (see Wordsworth's sonnet 'A Roman master stands on Grecian ground' and that which follows it), but the announcement was received with such shouts of enthusiasm that the crows flying overhead are said by Plutarch (in his life of Flamininus) to have dropped into the theatre. Aurelius Victor calls Flamininus the son of C. Flāminius who fell in battle at Lake Trasimene. But this statement arises from a confusion of the *gens* Flaminia with the *family* of the Flaminini.

Flavian Emperors, see *Rome*, § 11.

Flā'vius, GNAEUS, see *Calendar*, § 3.

Flā'vius Vopi'scus, see *Historia Augusta*.

Flō'ra, an old Italian deity of fertility and flowers. She had a temple near the Circus Maximus, and a special flamen (q.v.); and games, *Ludi Florales* or *Floralia* (see *Ludi*, § 1), were held in her honour.

Flō'rus, LUCIUS ANNAEUS, the name of the author of 'Epitomae de Tito Livio Bellorum Omnium Annorum DCC Libri II', as given in one of the manuscripts of that work. Another manuscript gives the name as Jūlius Florus. Both names may be wrong, and it is thought that the author may be identical with Publius Annius Florus, a poet and rhetorician of whom a few fragments survive and who, it has been suggested, may be the author of the 'Pervigilium Veneris' (q.v.). He was an African, was in Rome as a young man under Domitian, then lived in Spain, and was again in Rome under Trajan.

The 'Epitome' is an abridged history of Rome from Romulus to Augustus, based on Livy, as the title indicates, but also on other sources. It is not written from the point of view of an impartial historian, but is a panegyric of Rome, in which the best complexion is put even on defeats and disasters (e.g., the affair of the Caudine Forks), while instances of Roman valour or virtue elicit from the author such exclamations as 'quis crederet?' or 'mirum et incredibile dictu'. It answers its purpose as an effective exposition of the growth of the Roman empire, being written with some literary skill, but is a rhetorical commentary rather than a true historical work. It was nevertheless much used in the ensuing centuries and was popular in the Middle Ages. Florus's division of Roman history (perhaps borrowed from the elder Seneca) into four ages, infancy, youth, maturity, decline (the period after Augustus), is well known.

Flute, see *Music*.

Food and Wine.

§ 1. *In Greece*

The warriors of the Homeric Age feasted liberally on beef, pork, and bread; milk and cheese were also consumed, but fish was disdained. In later times, when the

cultivation of the soil had spread and much of the natural pasture had been converted into arable, there came a corre- [illegible]

(fresh or salt) various sorts of sausage vegetables, fruit (fresh or dried), and honey. Their wine was strong and syrupy, and they drank it mixed with water. The banquets given by the rich were naturally more elaborate and [illegible] and included game and delicate [illegible] In the philosophical schools rules [illegible] adopted for feasting and drinking, [illegible]totle himself drew up such codes [illegible] school. The fare of the Spartans consisted principally of pork, cheese, figs, bread, and wine, and they had a broth which was notorious among the other Greeks for its nastiness. Greek athletes trained on a diet of freshly made cheese, until a certain Dromeus introduced a meat diet.

§ 2. *At Rome*

The Roman of the earlier republican times was mainly a vegetarian and his diet was frugal. The only meat eaten was pork or bacon (swine were kept near forests of oak and beech). Wheat provided the staple food, and for the trouble taken to secure adequate supplies of it see *Annona*. Pliny says that until 171 B.C. there were no bakers at Rome, bread being made by the women of the household. But the growth of the urban proletariate made bakers a necessity. The bakers were also millers, and donkeys turned their mills. Many kinds of vegetables and fruits were in use. The olive was introduced during republican times, a terra-cotta relief of the 1st c. B.C. in the British Museum shows oil being pressed out of olives in a rude form of press. Honey took the place of sugar and was imported from Attica and Spain. Fish, poultry, and game were luxuries that came into use in the later republican period. Juvenal (Sat. xi) describes an old-fashioned meal as [illegible]

peacocks, pheasants, and thrushes. Varro tells of snails and dormice being fattened for the table. (Snails (*cochleae*) were extracted from their shells with a small utensil, pointed at one end, spoon-shaped at the other, called *cochlear*, whence the French word for a spoon, *cuiller*; cf. [illegible]

was a light meal taken about noon. The *cena* or principal meal was taken usually at the ninth hour—say 3 p.m.—and consisted usually of a light preliminary [illegible]

Under the empire the variety and luxury of food increased greatly among the wealthy. Juvenal (Sat. v) refers to truffles, *foie gras*, lobster and asparagus, turbot, mullet, guinea fowl, mushrooms, oysters (from artificial oyster beds) and venison. British oysters were highly esteemed. A picture of extravagant luxury in Neronian times is given by Petronius Arbiter (q.v.) in his 'Banquet of Trimalchio'.

Wine was drunk in early days at least, mixed with water. The Italian production of rough wine (such as the Sabine) was very large in later republican times, and its price very low. The grapes were trodden out and the new wine or must was partly drunk at once, partly placed in large earthenware jars (*dolia*) for fermentation. The commoner wines were drawn direct from these *dolia*. Choice wines at first were imported from Greece and the Greek islands. But later the wines of particular districts in Italy such as Falernian, Caecuban, and Massic, from Campania and Latium, were carefully prepared and highly esteemed. Such wines, after fermentation had taken place in the *dolia*, were preserved in *amphorae* sealed with pitch or other material, labelled to show the year of vintage, and stored in the *apotheca* (see Horace, Od. I. xx).

[illegible] Rome, a festival held on [illegible]

Fornācā'lia, in Roman religion, a movable feast celebrated in the early part of February in honour of Fornax, goddess of ovens, separately by each of the several

cūriae or wards of the city. See *Stultorum Feriae*.

Fortū'na, in Roman religion, 'the goddess who brings' (from *ferre*), represented with a cornucopia and a ship's rudder. At Praeneste, the seat of one of the earliest of her cults, where she had an oracular shrine, she was worshipped as *Primigenia*. This means 'first-born daughter'. According to Frazer, other explanations of this title were devised by modern scholars who were puzzled by the fact that at Praeneste Fortuna is described on inscriptions as 'Fortune, child of Jove', while in the same town there was a statue of Fortuna suckling the infant Jupiter and Juno. One of the inscriptions reads 'A gift to Fortune, first-born daughter of Jove, for the sake of a child'. This would accord with the derivation from *ferre*, 'to bear'. It will be observed that her name is used, not in accordance with the normal and popular meaning of the word *fortuna*, i.e. 'luck', 'chance', but in the sense of 'destiny'. As pure chance, the goddess is known as *Fors Fortuna*.

Forty, The, at Athens, see *Judicial Procedure*, § 1.

Fō'rum (*Fŏrum*), originally a market-place, a constant feature in large Roman towns, the centre of their town-plan. As trade tended to be transferred to shops in other quarters, the forum remained the focus of the town's political and social life, much frequented by the citizens. It was surrounded by the chief civic buildings. For the various *fora* in Rome itself, see below.

The towns in the Roman provinces were planned in the same way. Roman London had a forum near Leadenhall Market with a large basilica (q.v.) adjoining it. The Silchester forum was a rectangle of 310 ft. by 275, surrounded by a portico.

Forum Augu'stum, at Rome, a forum built by Augustus adjoining on the NE. the Forum Julium (q.v., and see Pl. 14). It was about 140 yds. long by 100 wide, surrounded by a massive wall 100 ft. high, a considerable part of which survives. In it stood Augustus's splendid temple of Mars (q.v.) the Avenger, and it was adorned with many statues, including those of distinguished Romans such as Aemilius Paullus, Marius, and Sulla. Two paintings by Apelles were also displayed there.

Forum Boā'rium, at Rome, an open cattle-market with shops, between the Palatine hill and the Tiber (see Pl. 14).

Forum Jū'lium, a forum built by Julius Caesar to the north of the Forum Romanum (q.v., and see Pl. 14). It was a rectangular court about 125 yds. long by 30 wide, surrounded by a wall and colonnade, in the centre of which stood a temple of Venus Genetrix (see *Venus*).

Forum Rōmā'num, at Rome, an open space (see *Forum* above), some 200 yds. by 70, between the Palatine and Capitoline hills, the centre of the political, commercial, and religious life of the city (see Pl. 14). By the side of it stood the *Comitium* or place of assembly of the people in early republican days, the *Curia* or Senate-house, and the *Rostra* (qq.v.). Near it stood also the Temple or Gate of Janus, the circular Temple of Vesta and House of the Vestals, and the Temple of Saturn (containing the State treasury) (qq.v.). At a later date the Temple of Concord (q.v.) looked down on it from the slope of the Capitol, and many *basilicae* (q.v.) were erected about it for legal or other business. The shops that had been there in primitive times were transferred elsewhere and replaced by the *tabernae* or booths of bankers and money-changers. The Forum thus became the general meeting-place of the citizens of Rome, who frequented it either for business or religious purposes, or to meet friends and acquaintances and hear the news.

Forum Trājā'num, a forum constructed by the emperor Trajan adjoining on the north the Forum Augustum (q.v.). The forum proper was about 130 yards long by 100 yards wide. Abutting on it, on part of the space cleared by Trajan, was the Basilica Ulpia (a law-court) and two libraries for Greek and Latin works. The column of Trajan, commemorating his victories, stood in a small court between the basilica and the libraries. It still stands in very good preservation, showing, in a spiral sculptured frieze, the wars conducted by the emperor.

Freedmen, enfranchised slaves; see *Slavery*.

Frogs (*Batrachoi*, L. *Rānae*), a comedy by Aristophanes, produced in 405 B.C.

Aeschylus and Euripides were dead; Sophocles had just died. No capable tragic poet remained. Dionysus, who has been serving at Arginusae and who masquerades as Heracles, goes to Hades to bring one back. He finds in progress there a contest between Aeschylus and Euripides for the throne of Tragedy, and is called upon by Pluto to decide it. The two tragedians attack each other's plays, and the comedy provides some serious criticism (some is merely jocular) and admirable

princeps ed.

purificatory rites, and by the ancients fancifully with *Furia*. It was in the grove of Furrina that C. Gracchus caused his slave to kill him.

G

Ga'dara, on the SE. of the Sea of Galilee, made famous by the miracle recounted in the Gospels, appears to have been in the Roman Age a place of considerable literary activity. It was the birthplace of Menippus the satirist, and of the poet Meleager (qq.v.).

Gā'dēs, a famous colony of the Phoenicians, on an island close to the SW. coast of Spain, west of the Pillars of Hercules, the modern Cadiz. The Straits of Gibraltar were known as *Fretum Gādītānum*. Gades is referred to by Herodotus (iv. 8) in connexion with the legend of Geryon (q.v.). It surrendered to the Romans in the Second Punic War, and was made a Roman *municipium* (see *Rome*, § 4) by Caesar.

Gae'a (*Gaia*), see *Ge*.

Gai'us (*Gāius*) (c. A.D. 110–c. 180), a famous jurist of the reigns of Antoninus Pius and Marcus Aurelius, probably born in the east, who lectured on law, perhaps at Rome. We do not know the rest of his name. His *Institūtiōnēs*, first published in 161, is an introduction to Roman jurisprudence. It appears from recently recovered fragments that the main text which we possess (discovered by Niebuhr in a palimpsest at Verona in 1816) is one edition of a text-book which, like some of our modern legal works, was from time to time brought up to date. Besides his Institutes, Gaius wrote a treatise on the 'Edictum Prōvinciāle', and another called 'Libri rērum cottīdiānarum', which came to be known as his 'Aurea' or 'Golden Book'. These are lost. Gaius seems to have been little known by his contemporaries, but became famous some centuries later. His Institutes are of great interest as showing the state of Roman law at an intermediate period between the republic and the *Corpus Juris* of Justinian.

Gai'us Cae'sar, see *Caligula*.

Galatē'a (*Galateia*), one of the Nereids (see *Nereus*), with whom, according to Sicilian legend (Theocritus, Id. xi), the Cyclops Polyphemus (q.v.) fell in love. In one version of the story, she loved a youth called Acis and would have nothing to do with Polyphemus. The latter crushed Acis under a rock, and Galatea transformed him into a river, which bore his name. In another version Galatea and Polyphemus were married. The former story is the basis of Gay's libretto to Handel's 'Acis and Galatea' (1732), where the contrast of the dainty sea-nymph and the clumsy giant is pleasantly brought out by the music.

Gala'tians (*Galātai*), see *Macedonia*, § 3. When settled in Asia Minor between Phrygia and Cappadocia, they remained long untouched by Hellenism and retained their own language and customs. Their three tribes were each divided into four divisions, known by the Greeks as tetrarchies. Their power was finally broken by the Attalid (q.v.) Eumenes II. Galatia was made a Roman province in 25 B.C.

Ga'lba, Servius Sulpicius (3 B.C.–A.D. 69), Roman emperor for about six months, A.D. 68–9, in succession to Nero, having been proclaimed emperor by his troops in Spain. He was honest and just, but severe and mean. He soon became unpopular; a conspiracy against him was formed among the praetorians, and he was murdered and replaced by Otho. For Tacitus's estimate of his character see under *Histories* (Bk. I).

Gā'len (*Gālēnos*) (c. A.D. 129–199), born at Pergamum, one of the most famous physicians of antiquity. He lived for many years at Rome under Marcus Aurelius. He was a friend of the emperor, but excused himself from accompanying him on his German expedition. He left a great mass of medical writings, covering every department of the science, of no literary value, but of great interest in the history of medicine. Over one hundred of these works survive, including a treatise on the order of his own writings. Galen also wrote on philosophy, grammar, and literature, notably on Ancient Comedy, and commentaries on Plato and Aristotle; but these works, except for some fragments, are not extant. Thomas Linacre (1460?–1524), physician to Henry VIII, translated six of his works. Chaucer's Doctor, in the 'Canterbury Tales' (Prologue) had read Galen; and there is a reference to him in the Parson's Tale.

Ga'lli (*Galloi*), eunuch priests of Cybele (q.v.), so named from the river Gallos in Phrygia. The ancients thought that they castrated themselves in imitation of Attis (q.v.). See also *Metre*, § 5, with reference to Galliambics.

Gallia'mbic, see *Metre*, § 5.

Ga'llus, Gaius Cornelius (69–26 B.C.), born in Narbonese Gaul, soldier and poet, rose from humble origins to high fortune

under the Triumvirs (he was one of the

survive for other games like draughts and

Games, Private.

§ 1. *Children's Games*

Greek and Roman children in antiquity appear to have been much like modern

prohibited in Rome except during the Saturnalia (q.v.). But the prohibition appears to have been largely ignored, especially under the empire. A slave was

The Greeks attached a high importance to physical development, and athletic contests were popular even in Homeric

Gates of Dreams, see *Dreams*.

Gaugamē'la, in *Assyria*, the scene of the

as Cispadane Gaul. From this territory the Gauls made forays southwards from time to time, actually capturing Rome as early as 391, and proving a constant menace to the security of Italy, until in the latter part of the 3rd c. B.C., after a particularly dangerous incursion of a coalition of Gallic tribes, Rome decided to put an end to the danger by conquering Cisalpine Gaul. This was substantially effected by the campaigns of 224–222. But there were Gallic risings after the Second Punic War and the final reduction was not effected until 191 B.C. Cisalpine Gaul was constituted a Roman province by Sulla.

§ 2. *Transalpine Gaul*

Transalpine Gaul, what is commonly understood by the single word 'Gaul' or modern France, was occupied by a population predominantly Celtic, which had entered it from the E., superimposed upon a race of earlier inhabitants generally designated by the name Ligurian. To the Celts were added, about the 5th or 4th c. B.C., Iberians from Spain in the S., and about the 2nd c. B.C. Belgae (a mixture of Celts and Germans) in the N.E.

The first contact of Gaul with Mediterranean civilization was through the foundation in the 7th c. B.C. of the Phocaean colony of Massalia (the future Marseilles), which became an important trading centre and threw out new settlements both inland and along the Mediterranean coast of Gaul (see *Colonization*, § 3). The adoption of Greek culture by some of the richer natives facilitated their subsequent Romanization; and even then the Greek language was sometimes used and Narbonensis produced a distinguished sophist (Favōrinus of Arles) in the time of Hadrian. At the time of the Second Punic War Massilia (as it was called by the Romans) was on friendly terms and perhaps in alliance with Rome. In the latter part of the 2nd c. B.C. Rome sent an army to the assistance of Massilia against Ligurian invaders and became embroiled with the Celtic tribes of the Allobroges and the Arverni. The campaigns against them of 124–121 gave the Romans the possession of the Gallic territory between the Alps and the Pyrenees; it was formed into the province later called Gallia Narbōnensis from its capital Narbo (Narbonne), a colony of Roman veterans. Massilia remained nominally independent.

When Julius Caesar in 58 B.C. undertook the conquest of the remainder of Gaul, Gallic civilization was in a fairly advanced stage. Trade was well developed along the course of the great rivers; Greek and (later) Roman coins and local imitations of them were in use; the Gauls were skilful workers of metal. The form of government of the Gallic tribes was aristocratic, the magistrates as well as the military leaders being drawn from the nobility. The Druids were a powerful priestly corporation, possessing a monopoly of learning (writing was known to them alone among the Gauls); they were exempt from military service and taxation. They exercised jurisdiction, executed criminals, and had a formidable power of excommunication. The transmigration of souls was among the doctrines that they taught. They were credited with prophetic powers. Caesar says that Britain was their cradle and school, and their intolerant nationalism led to their destruction by the Romans both in that island (see *Britain*, §§ 2 and 3) and in Gaul. Though the Gallic tribes were numerous, and in spite of rivalries and conflicts between them, there was some approach to national unity, owing to the predominance of certain tribes, such as the Arverni, and to the Druids, who acted as arbitrators in their disputes. The Gallic infantry was ill-organized and undisciplined, their cavalry was better than that of the Romans.

The occasion for Caesar's conquest was provided by the appeal of the Gauls for help against German invaders under Ariovistus. Its history is related in Caesar's Commentaries 'De Bello Gallico' (q.v.). It detracts little from the magnitude of this military achievement that Caesar through the greater part of his campaigns in Gaul was aided by dissensions among the Gallic tribes. The newly-conquered territory was constituted a province as Gallia Comāta. Augustus divided this into three provinces, Aquitania, Lugdūnensis, and Belgica. There were local risings in Gaul under Augustus and Tiberius; and under Nero the governor of Gallia Lugdunensis, C. Julius Vindex, renounced his allegiance to the emperor and collected a large force in his province. But these various risings were suppressed without serious difficulty. Nor did the rebellion of the Batavians under Civilis on the lower Rhine in 69, though supported by the NE. Gauls under Classicus in 70, spread to Gaul at large, where the benefits of Roman protection were by now generally recognized, and loyalty was secured by the gradual extension of Roman citizenship.

Under Roman administration Gaul became a wealthy and highly civilized country. The land was fertile and produced much corn for export. Industries were developed, particularly metal-working and

influences of Hesiod, of such Alexandrians as Aratus and Nicander, and of the great work of Lucretius; but Virgil imbues the didactic element of the 'Georgics' with great poetic charm, by his sense of the struggle between man and the forces of nature, by bringing out the beauty and dignity of the operations of husbandry, by giving a sort of personal life to the processes of nature, by his feeling for animals, and by his mythological and other allusions. He was in strong sympathy with the object of the work (to revive the love of the land, the simple tastes and virtues of an earlier age), by reason of his own deep love for nature and the rural associations of his youth. His agricultural precepts are drawn from peasant lore and from earlier writers; his conception of nature in part from Lucretius, but with a totally different outlook on life. For Virgil accepts the idea of divine force and guidance, and of man's dependence on a spiritual power, which he can propitiate by piety and prayer.

Book I deals with the raising of crops and the signs of the weather; Book II with the growing of trees, chiefly the olive and the vine; Book III with the rearing of cattle, and contains at the end a notable description of the cattle-plague in the Noric Alps; Book IV with bee-keeping. According to a statement by Servius (now discredited) the episode of Aristaeus, with the story of Orpheus and Eurydice, at the end of Book IV, was written later than the rest of the poem, to replace a passage in praise of Cornelius Gallus (q.v.), the poet's friend, who had fallen into disgrace with the emperor.

It is interesting to recall that Book I (ll. 250–1) furnished a quotation which is famous in our parliamentary annals. In 1792 Pitt was speaking in favour of the abolition of the Slave Trade. 'He burst as it were into a prophetic vision of the civilization that shall dawn upon Africa, and recalled the not less than African barbarism of heathen Britain; exclaiming, as the first beams of the morning sun pierced the windows of Parliament, and appeared to suggest the quotation:

Nos . . . primus equis Oriens afflavit anhelis,
Illic sera rubens accendit lumina Vesper.'

Lord Rosebery, 'Pitt', p. 98.

Germā'nia, a treatise on Germany (q.v.) by Tacitus (q.v.), probably published in A.D. 98 (the same year as the 'Agricola').

The treatise describes the geographical and physical characteristics of the country, and the appearance, political and social customs, and dress of the inhabitants; the organization of their army; their religion and land tenure; their sloth alternating with warlike activity; their intemperance and gambling; the exemplary morality of their family life (sarcastically contrasted with the laxity prevailing at Rome). Tacitus then passes to the geographical situation and special characteristics of the several 'German' tribes (including the Swedes and ending with the Finns). His sardonic humour is shown in the remark that in recent times the Germans have afforded more triumphs than victories to Rome.

Germa'nicus (*Germānicus*) **and Drū'sus.** The various members of the Julio-Claudian family who bore these names are enumerated below. 'Germanicus' was at first only a title of honour conferred on generals, and later exclusively on emperors, for victories over the German peoples.

A. *Germanicus*

1. NERO CLAUDIUS DRUSUS (38–9 B.C.), stepson of Augustus, son of Livia, younger brother of the future emperor Tiberius. He was commonly known as 'Drusus the Elder' to distinguish him from Drusus Julius Caesar ('Drusus the Younger', B. 1), son of Tiberius. After his death Drusus the Elder received the title 'Germanicus', which was also conferred on his posterity.

2. NERO CLAUDIUS GERMANICUS (15 B.C.–A.D. 19), son of Drusus the Elder (A. 1), nephew of Tiberius and later adopted by him as his son. He is most commonly known as 'Germanicus' in ancient writers. Hence his father is sometimes called 'Drusus Germanicus' and rarely 'the elder Germanicus'. When adopted by Tiberius (A.D. 4), Germanicus took the name Germanicus Julius Caesar.

3. CLAUDIUS (10 B.C.–A.D. 54), the younger son of the Elder Drusus (A. 1) and the future emperor Claudius, also took the title 'Germanicus'. After his brother was adopted, Claudius took the name Tiberius Claudius Drusus Nero Germanicus.

In the same way the name became hereditary in the offspring of Germanicus (A. 2) and the elder Agrippina. In ancient authors the following bear the title:

4. DRUSUS JULIUS GERMANICUS CAESAR (d. A.D. 33), son of Germanicus (A. 2), grandson of Drusus the Elder (A. 1). He incurred the ill-will of Tiberius and Sejanus and finally was starved to death in prison.

5. GAIUS (JULIUS) CAESAR AUGUSTUS GERMANICUS (A.D. 12–41), the future emperor Caligula, another son of Germanicus (A. 2).

In the family of Claudius (A. 3):

6. BRITANNICUS (A.D. 41–55), son of Claudius. Before the success of the armies

in Britain, he was called Tiberius Claudius Caesar Germanicus.

7. Nero (A.D. 37–68). After his adoption by Claudius, the future emperor Nero was called Nero Claudius Caesar Drusus Germanicus.

8. One of the twin sons of the Younger Drusus (B. 1), son of Tiberius, was called Germanicus. He died when but four years old.

B. *Drusus*

(i) The name was borne as *praenomen* by:

1. The son of Tiberius, Drusus Caesar (13 B.C.–A.D. 23), called 'the Younger Drusus'.

2. The second son (A. 4) of Germanicus.

(ii) The name was borne as *cognomen* by:

3. The Elder Drusus (A. 1).

4. The emperor Claudius (A. 3).

5. The son of the Emperor Claudius by Plautia Urgulanilla.

6. The emperor Nero (A. 7).

Germa'nicus (*Germānicus*) **Julius Caesar**, Nero Claudius (15 B.C.–A.D. 19), commonly known as 'Germanicus', nephew and adopted son of Tiberius (see *Julio-Claudian Genealogy* and *Germanicus and Drusus*, A. 2), famous for his great campaigns against the Germans [illegible] He was author [illegible] the 'Phaenomena' [illegible] Aratus (q.v.). T[illegible] and fragments of [illegible] manicus was [illegible] a mission to [illegible] governor of Syr[illegible] Plancina, with [illegible] tius. Tacitus (A[illegible] description of t[illegible] nation caused a[illegible] Germanicus, for [illegible] admiration.

Germany (*Germ*[illegible] the country that [illegible] N. of the Danube [illegible] it was to a gr[illegible] forests and mars[illegible] and cattle, the L[illegible] manic tribes fro[illegible] in connexion wi[illegible] late in the 2nd c[illegible] Teutones in the [illegible] invaded S.E. Gau[illegible] inspiring great t[illegible] finally destroyed [illegible] Marius (q.v.). E[illegible] the westward pressure of another Germanic tribe, the Suebi, began to be felt from the region between the Main and the Danube. Their inroads into Gaul led Julius Caesar in 58 B.C., after fruitless endeavours to come to an understanding with their chief, Ariovistus, to drive them back across the Rhine (as related in Caesar's Commentaries 'De Bello Gallico', Bk. I, q.v.), which river thereafter for many years served as a sufficient defence against German incursions. In the reign of Augustus Roman invasions of German territory were systematically undertaken, mainly with a view to the better protection of Gaul against renewed raids of German tribes. From 12 B.C. Drusus, and after his death in 9 B.C. Tiberius, the emperor's stepson, carried on a series of successful campaigns between the Rhine and the Elbe; but the Roman ascendancy in this region was brought to an end in A.D. 9 when the Roman forces under P. Quinctilius Varus were destroyed by the German chieftain Arminius between the Weser and the Ems. After this the Rhine frontier was once more adopted. Under Tiberius attempts were made to reconquer north-western Germany: the emperor's nephew Germanicus for three years (A.D. 14–16) conducted a series of campaigns, attended by much devastation of territory and slaughter of inhabitants, but Arminius held out, and Tiberius was obliged to abandon his forward policy and recall his nephew. The Rhine borderland was then [illegible] from its neighbours. Tacitus praises their strict morality, the high estimation in which courage was held by them, and their simple mode of life. He mentions their addiction to gambling.

Gerou'siā, the name of the senate at Sparta (q.v., § 2).

Ge'ryon (*Gērūōn*, *Gēruonēs*, or *Gēruoneus*), in Greek mythology, son of Chrysāor (see *Gorgons*). He was a three-headed or three-bodied monster, rich in cattle, who lived on an island in the stream Oceanus (q.v.), in the far west, with his herdsman Eurytion and his formidable dog Orthrus. See *Heracles* (*Labours of*).

Giants (*Gigantes*), The, in Greek mythology, sons of Ge (q.v.), said to have been produced when the blood from the mutilation of Uranus (see *Cronus*) fell upon her. They were monstrous beings, partly human, of vast size, with serpents for feet. They rose against the gods and attacked them, but were defeated and imprisoned in the earth, e.g. Enceladus under Mt. Etna. See also *Monsters*, *Giants* (*The Hundred-handed*), *Cyclopes*, and *Otus and Ephialtes*. The three attacks on the gods made respectively by the Titans, the Giants, and the Aloads (see *Otus*), are often confused by the poets.

Giants, The Hundred-handed (*Hekatoncheires*), Briareos, Cottus, and Gyes, sons of Uranus and Ge (qq.v.). Unlike the other Giants (q.v.) of Greek mythology, they are represented generally as friendly to the gods. See *Monsters*.

Gibbon, Edward, see *Historians* (*Modern*).

Gladiators (*Gladiātōrēs*), at Rome, men who fought with one another at public shows. They were prisoners of war, or condemned criminals, or slaves purchased for the purpose, or volunteers. Displays of gladiators, which perhaps had their origin in funeral sacrifices, were at first given at Rome exclusively by private persons, e.g. candidates for office to increase their popularity; also at funeral games (*lūdi novendiālēs*), on the ninth day after the funeral. In late republican times large numbers of gladiators were retained by private persons and were a danger to peace and order. We know that there were some two hundred in a private school of gladiators at Capua from which Spartacus (q.v.) escaped to carry out his revolt in 73 B.C. Cicero, in a letter to Atticus (vii. 14), speaks of 5,000 gladiators at Capua. The popularity of gladiatorial shows helped to oust the drama from Rome, but it was not until the time of Domitian that they assumed an official character. There were various types of gladiator, differently armed. The *rētiārius* fought with a net, trying to entangle his adversary in it and then dispatch him. The *laqueārius* carried a noose to throw over his adversary. The *myrmillō* had helmet, shield, and sword. Statius mentions women and dwarfs among the combatants. There is also in the British Museum a relief from Halicarnassus showing a gladiatorial combat between two women. A repeatedly successful gladiator might receive by favour of the people a wooden sword (*rudis*), a token of his discharge from service (see also *Epigraphy*, § 9). A wounded gladiator raised his forefinger imploring mercy of the spectators. These signified their decision either by turning the thumb down (*premere pollicem*) to signify mercy, or by turning the thumb upwards or towards the breast (*vertere pollicem*) to signify the continuance of the combat. See also *Venationes*.

Glass was produced in the East, especially in Egypt and Phoenicia, from very early times; the manufacture was introduced in Italy under the empire. Aquileia, at the head of the Adriatic, was an important centre of the industry, and glass ware was exported thence to the Danube regions. Much glass was also made in southern Italy. Glass window-panes have been found at Herculaneum and Pompeii, and great beauty was attained in coloured glass and mosaics, and in cups and other vessels. The most famous example is the Portland Vase, in blue glass with a mythological design in opaque white enamel, found in a sarcophagus near Rome and now in the British Museum.

Glau'cia, Gnaeus Servilius, a Roman statesman. Together with Saturninus and Marius (qq.v.) he launched a series of attacks on the conservative party about the year 100 B.C. His methods were frankly terrorist. He was unpopular with the Roman mob because of his support for the Italians. Finally the *senatus consultum ultimum* (q.v.) was passed against the agitators and Glaucia was killed in December, 100 B.C.

Glau'cus (*Glaukos*), (1) in Greek mythology, a god of the sea, originally a Boeotian fisherman who became immortal through eating a marvellous herb. He figured in some versions of the story of the Argonauts. Aeschylus wrote a play about him (*Glaukos Pontios*) of which fragments survive. (2) Glaucus of Potniae in Boeotia, another legendary figure, who was torn to pieces by his own mares. Aeschylus wrote a play (*Glaucus Potnieus*) about him also, of which we have fragments. (3) Son of Sisyphus (q.v.) and father of Bellerophon (q.v.). (4) In the 'Iliad', a grandson of Bellerophon (q.v.), leader (with Sarpedon, q.v.) of the Lycian allies of the Trojans, a gallant soldier. In his simplicity he

who was drowned in a vat of honey, and restored to life by the seer Poly-

Go'rgias (*Gorgias*) (*c.* 485–375 B.C.) of Leontini in Sicily, a celebrated sophist,

buildings.

dialogue.

horse Pegasus (q.v.) and Chrȳsāōr ('Golden-sword', the father of Geryon, q.v.).

The Gorgon's head turned to stone anything that met its gaze. It retained its petrifying power even after the monster's death. The popular belief in this legend led to the representation of the head or *Gorgoneion* as a protective figure on armour and on walls. As an amulet it was also carved on furniture and ornaments, not always with a hideous face, but sometimes beautiful in death.

Go'rtyn (*Gortūn*), an ancient city of Crete, which became especially important after the fall of the old Cretan civilization (see *Crete*). It is famous in connexion with two groups of inscriptions of local laws, dating respectively, it is thought, from the 5th and 4th cc. B.C. Of the latter group the chief inscription consists of twelve columns of laws, known as the Twelve Tables of Gortyn, which were engraved on the interior wall of some sort of court-house. They deal with such questions as debt, succession, marriage, and the rights of slaves, and throw much light on the Cretan institutions of the time.

Gracchi, THE, Tiberius Semprōnius Gracchus (d. 133 B.C.) and Gāius Sempronius Gracchus, his brother (d. 121 B.C.). They were the sons of Tiberius Sempronius Gracchus, the distinguished praetor who by his victories, and still more by his fairness to the Spaniards, settled in 179 B.C. the troubled question of the Roman dominion in Spain. They were brought up by their mother Cornelia, daughter of Scipio Africanus, famous for her virtue and accomplishments. A statue was erected to her by the Romans, inscribed, 'Cornelia, Mother of the Gracchi'. There is a well-known story that when a lady made a show of her jewels at Cornelia's house, and asked to see Cornelia's, the latter produced her sons, saying, 'These are my jewels'. The elder brother, Tiberius Gracchus, married the daughter of Appius Claudius (q.v.).

The fame of the Gracchi rests on their attempt to solve the economic crisis which resulted from the failure of the Roman State to administer its land on fair and sound principles. The Senate had allowed the wealthy classes to absorb large tracts of the *ager publicus* (q.v.). This and other causes were bringing about the ruin of small-scale agriculture and the gradual extinction of the peasant cultivators, from whom the legions were recruited. In 133 Tiberius Gracchus, a tribune of the people in that year, took up the matter and proposed that no one should be allowed to occupy more than a certain amount of the public land; the rest of the land was to be redistributed in small lots. The proj met with fierce opposition from wealthy, whom it tended to dispo of the land they occupied. Neverth it was carried, and its execution entru to a commission. But when Tib sought re-election (unconstitutionally the ensuing year, he was killed in an tion riot by a group of senators le Scipio Nāsīca.

In 124 Tiberius's brother Gaius elected tribune for 123, and resumed work of his brother, the execution of w project had been impeded by the op tion of the aristocracy and of the Ita who also found themselves menaced b Gaius Gracchus first set about strengt ing his position. By a series of law conciliated both the business inte (q.v.) and the proletariate, while mee so far as possible the prejudices of Senate. He obtained the support of first by a law enacting that public tracts for the collection of provi taxes should be let at Rome and by trusting them with the collection of taxes in the new province of Asia (rec bequeathed to Rome by Attalus of gamum), a sure source of abundant p He re-enacted his brother's agrarian By a military law he forbade the e ment of Roman citizens in the army b the age of seventeen. By a corn la secured that corn should be sold at R at a stable price. The price appear have been a comparatively high one *Annona*) and the measure must merely controlled the selling price wit being a demagogic sop to the poor. was it a blow to the small farmers, were the object of the special care o brother and himself. But the ordi view is that the measure was one of stantial relief to the poor. Gracchus now re-elected tribune for the ensuing and reached the zenith of his po Under the *lex Calpurnia* of 149 B.C. w set up a permanent *quaestio* (see *Jud Procedure*) to try cases of oppressio provincial governors, the members o jury were exclusively senators. By *lex Acilia* Gracchus excluded senators juries, and substituted members of wealthiest class outside the Senato *Equestrian Order*). He now launched most radical and far-sighted measure which probably all the Latins wer receive the Roman franchise, and the the former Latin status (i.e. rights of t and intermarriage with Rome), broadening the basis of the Roman S But already the forces of reaction beginning to prevail against him. Grac had proposed to establish a numb

colonies, mainly in Italy, but including [illegible]

[illegible]

had meantime failed in an attempt to secure re-election for a third year, and early in 121, when the *lex Rubria* authorizing the colony at Carthage was repealed, he and his supporters were attacked, the *senatus consultum ultimum* (q.v.) was passed against them, and many were killed. Opimius, the consul, is said to have rewarded the slaying of the leaders with the weight of their heads in gold. Gracchus, finding himself cut off, ordered a faithful slave to kill him. The chronological order in which his various laws were adopted [illegible]

[illegible]

Gra[illegible]

[illegible]

personification of old age, children of Phorcys and Ceto (qq.v.). They had but one eye and one tooth between them [illegible]

[illegible]

ing Thessaly, but excluding Macedonia [illegible]

[illegible]

own colonies, the naturally independent character of the people, tended further to distribute the Greeks in a large number of distinct cities, without common allegiance to any centre. The history of Greece consequently consists, during the classical period, of the separate histories of these various States, and has been dealt with summarily in this book, so far as necessary for the purpose of understanding Greek literature, under the heads of Athens, Sparta, Thebes, &c.

Nevertheless the Greeks formed, in a [illegible]

[illegible]

more than one state. Ionia was the first [illegible]

[illegible]

strangers, in particular poets and artists, from all parts of Greece. The social unity of Greece [illegible]

[illegible]

The Roman province of Greece was, however, called Achāia.

Gregory the Great, POPE, see *Texts and Studies*, § 6.

Griffin or Gryphon (Gr. *Grūps*), see *Monsters*.

Grōmū'tĭcī (from *grōma*, a measuring rod), writers on land-surveying. There were several such Latin writers under the empire, including Frontinus and Hyginus (qq.v.), but the former's treatise on surveying is known to us only by extracts.

Grono'vius, see *Texts and Studies*, § 10.

Grosseteste, BISHOP, see *Texts and Studies*, § 8.

Grote, GEORGE, see *Historians (Modern)*.

Guilds (*Collēgia*). *Collegium*, in its most general sense, is an association of people who share the same function (e.g. priests, magistrates), profession, or worship. The *Collegia* at Rome were of three main classes, military, industrial, or purely funeral. The primary object of all three classes of guilds was to provide an honourable burial for their members and to secure observance of the customary funeral rites. After commemorations of the dead, the guild would frequently meet in a common feast. The guild had the further object of securing the common interests of its members. Each guild had its patron deity.

The military guilds were confined to subordinate officers and looked after their professional interests. Guilds of craftsmen were formed at Rome from very early times; according to tradition they were first founded by Numa. They covered a great variety of trades; their head-quarters were on the Aventine. To some extent they were concerned with the interests of the several trades (e.g. in the matter of taxation), but they do not appear to have exercised such functions of a modern trade-union as the control of wages or hours of labour. Their funds were expended on the burials of members, common worship, and various festivities. It does not appear that they were employed for the benefit of the sick and needy.

Guilds are not prominent during most of the republican era, but reappear in the last century as clubs (*collegia sodālicia*) capable of being used for political purposes. Many of them were suppressed in 64 B.C., were revived by Clodius (q.v.), and again suppressed by Julius Caesar. Under the empire the number of guilds greatly increased, especially in the time of the Antonines (each guild was licensed by the emperor). They were formed for a variety of purposes, not only for commemoration of the dead and mutual aid, but also for business purposes, and for religious and purely social objects. (There had been a great expansion of somewhat similar social and religious clubs all over the Greek world since 300 B.C.) They included members of the richer as well as of the humblest classes. The *collegia* of merchants and shipowners became important, and were recognized and favoured by the State, which made use of them in organizing the transport of commodities. In the later empire trades and professions were organized in guilds under the strict supervision of the emperor. A man was not allowed to leave his profession and guild for another, and his son was obliged to follow the same occupation.

Gȳ'as (*Gyās*), in the 'Aeneid', a companion of Aeneas. He figures in the boat-race (Aen. v). Also, at Aeneid x. 318, the name of a Latin slain by Aeneas.

Gȳ'ēs (*Gūēs*), see *Giants (Hundred-handed)*.

Gȳ'gēs (*Gūgēs*), a Lydian of the family of the Mermnadae, who obtained the throne of Lydia (q.v.) about 685 B.C. by usurpation, killing Candaulēs (or Myrsilus as he was called by the Greeks) the previous king, the last of the Heraclid dynasty. For the story of Gyges and the wife of Candaules see Hdt. i. 8–12, and Plato, Rep. ii. 359. According to the latter, Gyges, a shepherd, descended into a chasm in the earth and there found a hollow brazen horse, containing a corpse, from the finger of which he took a golden ring. This ring when he wore it, made him invisible, and with its help he introduced himself to the queen, murdered her husband, and usurped the crown.

Gyges was the first Lydian monarch to make war on the Asiatic Greeks. Towards the end of his reign he entered into alliance with Asshurbanipal of Assyria against the invading Cimmerians (q.v.).

Gyli'ppus (*Gulippos*), a Spartan officer sent to assist the Syracusans during the Sicilian Expedition (see *Peloponnesian War*). Under his energetic leadership the Athenian fleet and army were utterly destroyed.

Gy'mnasia'rchia (*Gumnăsiarchiā*), see *Liturgy*.

Gymna'sium (*Gumnăsion*), in Greek cities, the place where boys and men performed their gymnastic exercises, which were an essential part of Greek education. The word means a place for exercising 'naked', as was the custom. A gymnasium generally consisted of a court surrounded by columns, with spaces for running and

Gymnopae'diae (*Gumnopaidiai*), a festival at Sparta; see *Festivals*, § 6.

H

Habro'comēs (*Habrokomēs*) *and* [illegible] *thei'a* or *Ephesiaca*, see *Novel*.

Far off from these, a slow and silent stream,
Lethe, the river of oblivion, rolls
Her watery labyrinth.

Ha'drian (*Publius Aelius Hādriānus*),

Halicarnassus was captured after a hard siege by Alexander the Great, and devastated.

Halieu'tica, (1) see *Ovid*; (2) see *Oppian*.

Hamadry̆'ads (*Hamadrŭades*), see *Dryads*.

Hami'lcar Barca, a great Carthaginian general and statesman of the time of the First Punic War (q.v.). In the last stage of this war he seized a strong position on Mt. Herctō near Panormus, and afterwards the town of Eryx, and thence checked the Roman attempts to capture the Carthaginian strongholds of Lilybaeum and Drepanum, until the Roman naval victory of the Aegătian Islands made his position hopeless. He subsequently suppressed in a terrible war the rebellion of the mercenaries of Carthage; and then set about founding a new Carthaginian empire in Spain, as a step towards obtaining revenge on Rome. Hamilcar was the father of Hannibal (q.v.). He died in 228 B.C. We have a life of him by Nepos.

Ha'nnibal (247–182 B.C.), son of Hamilcar Barca (q.v.) and the great leader of the Carthaginians against Rome in the Second Punic War (q.v.). His father took him to Spain in 236 when a boy, and solemnly pledged him to hatred of Rome. After his father's death and that of Hasdrubal (q.v. (1)), who had succeeded Hamilcar in the Spanish command, Hannibal was elected general by the army in 221, and at once set about the siege of Saguntum as a preliminary to war with Rome. The vicissitudes of the great struggle that followed are briefly given herein under *Punic Wars*. After the Roman victory, Hannibal undertook the reorganization of the corrupt government of his country; but the Romans, dreading his persistent hostility, demanded his surrender, and Hannibal took refuge at the court of Antiochus of Syria (195). There he encouraged the king to hostilities against Rome. After the defeat of Antiochus at Magnēsia in 190, Hannibal fled first to Crete, then to the court of Prūsias, king of Bithy̆nia. The Romans vindictively pursued him there in his old age, 'like a bird that had lost its tail and feathers' (Plutarch), and demanded his surrender. To escape this Hannibal took poison. There is a life of him by Nepos. Livy (xxxv. 14) has an interesting conversation between Hannibal and Scipio at Ephesus concerning famous commanders. The date of Hannibal's death is given as 182 by Polybius, 183 by Livy. The latter date is probably the result of a desire for coincidence, since Scipio, Philopoemen, and Hannibal, the three greatest generals of their time, would then all have died in the same year.

Harmo'dius (*Harmŏdios*) and **Aristogī'ton** (*Aristogeitōn*), see *Pisistratus*. They were revered at Athens as champions of liberty, and their descendants enjoyed certain immunities and exemptions from taxation. Their statues were carried off by Xerxes and were found in a later age by Alexander the Great at Susa; he restored them to Athens, where Pausanias saw them in the Agora. See *Scolion*.

Harmo'nia (*Harmoniā*), NECKLACE OF, see *Cadmus*, *Amphiaraus*, *Alcmaeon*.

Ha'rmosts (*Harmostai*, 'Regulators'), the name given to the governors sent by Sparta, during the period of her supremacy after the Peloponnesian War, to conquered cities and islands.

Ha'rpalus (*Harpalos*), the treasurer of Alexander the Great (q.v., § 8); and see *Demosthenes* (2), § 1, and *Dinarchus*.

Harpies (*Harpūiai*, 'Snatchers'), in Greek mythology daughters of Thaumăs (son of Pontus, the Sea) and Electra (daughter of Oceanus, q.v.). They appear to have been regarded by Homer and Hesiod as personifications of violent winds that can carry people away. Among their names were Āellō ('storm-wind'), Ōcypetō ('swift flying'), Podargē ('swift foot'), and Celaenō ('dark'). But they are also described and represented in sculpture as birds with the faces of women (see *Monsters*), a form in which the souls of the dead are often depicted. The conception of the Harpies may therefore be connected with the widespread belief that the souls of the dead snatch away those of the living (Rose, 'Handbook of Greek Mythology'). In the story of Phineus (q.v.) the Harpies are noisome, ravenous birds, which carry off or defile his food. Virgil makes Aeneas encounter them at the Strophades Islands (Aen. iii. 225 et seq.). The famous Harpy relief in the British Museum is from the frieze of a monument discovered at Xanthus in Lycia.

Harpo'cratēs, the Greek equivalent of the Egyptian *Harpechrat*, i.e. 'Har or Horus the child', Horus (see *Osiris*) in his character of the youthful Sun, represented as a boy with a finger on his mouth. From a misunderstanding of this attitude, he came to be regarded by the Greeks and Romans as a god of Silence.

Haru'spicēs, Etruscan soothsayers, who interpreted the will of the gods as conveyed by prodigies, or lightning, or as shown by the state of the entrails of sacrificial victims. Their lore was known as the

... could be restored to him.

(2) Son of Hamilcar Barca, and brother of Hannibal. When Hannibal invaded Italy (218) he left Hasdrubal in command ...

... Chronos is ... of his son's ... Chronos ...

... to Heracles after his ascent to heaven. The Roman goddess Juventas was identified with her.

He'cale (Hekalē): see *Theseus* and ...

by hell-hounds. She was the protectress of enchanters and witches (Medea for instance). In statues she was often represented in triple form, perhaps looking down three roads which met where her statue stood. Her image was set up as an averter of evil. She was sometimes identified with Artemis.

Hecatomb, see *Sacrifices*, § 2.

Hecato'mpedon, see *Parthenon*.

Hecatonchei'res, see *Giants* (*Hundred-handed*).

He'ctor (*Hektōr*), son of Priam, husband of Andromache, and father of Astyanax (qq.v.), the leader of the Trojan forces during the siege. Homer represents him as a man of human affections, devoted to wife and child, noble in victory and defeat, in strong contrast to Achilles. For his story see *Iliad*.

He'cuba (*Hekabē*), the wife of Priam (q.v.) and mother of Hector, Paris, and Cassandra (qq.v.) among many children. In the 'Iliad' a pathetic figure, to whom the loss of Hector, after many other sons, means the loss of all. After the fall of Troy she fell to the lot of the hated Odysseus, and her despair at this and at the fate of her daughter Polyxena, slain on the tomb of Achilles (q.v.), is depicted in Euripides' 'Trojan Women'. The Greek fleet, on its return from Troy, touched on the Thracian coast. For her vengeance there on Polymēstōr, king of the place, for the murder of her last remaining son, Polydorus, see the article below. Thereafter she was transformed into a bitch.

Hecuba (*Hekabē*), a tragedy by Euripides, of uncertain date.

Troy has fallen, the women of Troy have been apportioned to the victors, but the return home of the Greek fleet is delayed by contrary winds. The spectre of Achilles has demanded the sacrifice to him of Polyxena, daughter of Hecuba. Odysseus comes to lead her away. He is unmoved by Hecuba's despair and by her reminder that he once owed his life to herself. But Polyxena, a striking figure in her virginal pride, prefers death to slavery, and willingly goes to her doom. As Hecuba prepares for the burial, a further sorrow comes upon her. Her youngest son Polydorus had been sent to the keeping of Polymēstōr, king of the Thracian Chersonese (where the Greek fleet is now detained), with part of the treasure of Priam. When Troy fell, Polymestor had murdered the boy, in order to secure the treasure for himself, and had thrown his body into the sea. It has now been washed up and is brought to Hecuba. She appeals to Agamemnon for vengeance; but he, though sympathetic, is timid. Hecuba thereupon takes vengeance into her own hands. She lures Polymestor and his sons to her tent, her women kill the sons and put out the eyes of Polymestor; and Agamemnon orders the latter to be left on a desert island.

He'cyra ('The Mother-in-law'), a comedy by Terence, adapted from a play by Apollodōrus of Carystus. The plot, moreover, closely resembles that of Menander's 'Epitrepontes' (q.v.). On the first production of the Hecyra in 165 B.C. the performance was interrupted, the minds of the audience being preoccupied with the rival attractions of a rope-dancer. It was again produced in 160 twice, the first time unsuccessfully. The prologue makes an appeal for support to the dramatic art.

Pamphilus has been reluctantly persuaded by his father to give up his mistress, the courtesan Bacchis, and to marry. Soon after the marriage he is sent to Imbros by his father on business. During his absence, his wife leaves her mother-in-law on a pretext and returns to her own mother's house. There she is delivered of a child, not the fruit of the marriage. Before the marriage she had been violated by a man in the darkness, who had taken from her a ring. By means of this ring and with the assistance of the honest Bacchis, to whom it had been given, it is discovered that Pamphilus himself was guilty of the outrage and is father of the child. Thus Pamphilus, who had reluctantly felt that he must separate from his wife, is reconciled to her. The title of the play is based on the carefully drawn characters of the two mothers-in-law.

Heinsius, NICHOLAS, see *Texts and Studies*, § 10.

Helen (*Helenē*), daughter of Zeus and Leda (q.v.), sister of Castor and Pollux and Clytemnestra, and the most beautiful of women. She was carried off as a child by Theseus, but recovered by her brothers. She was wooed by the principal chiefs in Greece, who at the suggestion of Odysseus (q.v.) agreed to abide by her choice and defend her husband. She was married to Menelaus (q.v.), but carried away by Paris (q.v.) to Troy in the absence of her husband (according to Stesichorus she was carried to Egypt and kept there by the king, Proteus, till her husband should claim her; it was her phantom that accompanied Paris to Troy—a version adopted by Euripides in his 'Helen' and 'Electra'). The Greek princes, led by Agamemnon (q.v.), undertook the expedition to Troy (see

where they were visited by Telemachus (see *Odyssey*).

[illegible]

Helen

[illegible]

with the help of Theonoe, a priestess,

[illegible]

Helen, Encomium on, see *Isocrates*.

[illegible]

names 'Greece' and 'Greek', see under *Greece*.

Hellē'nica (*Hellēnika*), a history of Greece from 411 to 362 B.C., in seven books, by Xenophon, apparently written in instalments. The events narrated occurred in the historian's lifetime, and he was present (accompanying his friend Agēsilāus, king of Sparta) during several of the campaigns described. The fact that he was an Athenian who had resided in several other States of Greece, knew Asia Minor and the Persians, and was himself a capable military commander, gave him special qualifications for the task. But his affection for Sparta and hatred of Thebes impair in some degree the completeness and impartiality of his narrative. He imitates the method of Thucydides (q.v.), but without his political philosophy and insight.

The work takes up the story of the Peloponnesian War where Thucydides had left it, and concludes it. It describes the rule and overthrow of the Thirty at Athens; the Spartan War against the Persians (399–387); the attempt of various Greek States to check the growing power of Sparta (the Corinthian War, 394–387) ended by the peace of Antalcidas; the rivalry of Sparta and Thebes, and the triumph of the latter at Leuctra (371); and the supremacy of Thebes under the leadership of Epaminondas, ending with his death at the battle of Mantinea (362).

Hellenistic, a term applied to the civilization, language, art, and literature, Greek in its general character, but pervading people not exclusively Greek, current in Asia Minor, Egypt, Syria, and other countries after the time of Alexander the Great. See *Hellenistic Age*.

Hellenistic (sometimes called ALEXANDRIAN) **Age**, THE, of Greek literature, is that which extended, with Alexandria as its chief centre, from the close of the life of Alexander the Great (323 B.C.) to the end of the Ptolemaic dynasty and the complete Roman subjugation of the Mediterranean world in the latter part of the 1st c. B.C.

§ 1. *Features of the Hellenistic Age*

This was the period during which, as a result of Alexander's conquests, Greek civilization spread to distant lands, including Egypt and roughly so much of Asia as lay between the Mediterranean and northern India. The struggle among Alexander's successors is briefly sketched under *Macedonia*, § 2. By 275 B.C. three dynasties had established themselves: the Seleucids (q.v.) in what had been the Persian empire, the Antigonids in Macedonia (q.v., § 3), and the Ptolemies (q.v.) in Egypt. A fourth dynasty, the Attalids (q.v.), emerged later and with the help of Rome absorbed a part of the Seleucid territory. At the end of the 3rd c. began the interference of Rome, and her conquest of the Hellenistic world was completed within the next two centuries. After Alexander's conquests cities more or less Greek were founded in large numbers in Asia, Greek law and the Greek tongue penetrated to many parts of that continent, Greek and Eastern science came into contact, and there was a great mingling of races, customs, and languages. Though many of the old Greek cities retained for a long time a vigorous political life, the idea of the Greek city-state, as an independent and exclusive unit, gave place to that of the *oecūmenē* or inhabited world, inhabited, that is, by men possessing a common civilization. Commerce increased and helped to extinguish the hatred of the stranger. The notion of a brotherhood of man, imperfectly conceived by Alexander and developed by the Stoic (q.v.) philosophy, bore fruit such as is to be seen in the prevalence, in and after the 3rd c., of arbitration in disputes between Greek cities. War itself tended to become more humane (e.g. in the treatment of the conquered) and was subjected to restrictions (immunity of certain cities and places from war or reprisals). The old isolation of Greek cities was broken down and mutual grants of citizenship and other rights became frequent. A common speech, the *κοινή*, simpler and less subtle than Attic, developed and gradually replaced the local dialects. The practice grew of entrusting the trial or arbitration of cases to commissions of one or more judges from other cities, thus securing greater impartiality than was possible under the old system of the jury courts. As the bond of the city on the individual weakened, there were formed a large number of professional associations, centred in the worship of some god; their membership was generally foreign or mixed, and slaves were sometimes included in it; so that these clubs tended to break down racial and social barriers. (For a fuller discussion of these phenomena see W. W. Tarn, 'Hellenistic Civilisation', on which much of the present article is based.)

The 3rd and 2nd cc. were in most parts of the Greek world (though not in Athens and Sparta) a period of material prosperity for the upper classes. There was a great expansion of trade and increase of luxury. Asia in particular became extremely wealthy, as we know from the

vast sums extracted from her territory by

siastic patrons of literature. A common

with its Olympian gods was now discredited; there was a readiness to accept the deities of Asia and Egypt, and a tendency to see in them various forms of a single god.

The Hellenistic Age saw a striking advance in scientific knowledge, especially in the connected spheres of astronomy and mathematics. The great names in these sciences are Aristarchus, Archimedes, Hipparchus, Euclid, Eratosthenes, and Posidonius (qq.v.); and as regards astronomy it should be noted that much of the knowledge acquired by the Babylonians now became available to the Greeks. Eratosthenes was also notable as a geographer. Among the great instances of progress may be mentioned the discovery of the precession of the equinoxes and the calculation, with remarkable approach to accuracy, of the length of the solar year and lunar month and of the circumference of the earth. Aristarchus advanced the view that the earth and the planets revolved round the sun, though the suggestion was abandoned by his successors. In anatomy the most prominent discovery was that of the nervous system by Herophilus and Erasistratus.

Nor was the period at first one of marked decline in the sphere of art, though Hellenistic art showed a change of character from that of the 5th and 4th cc., especially a loss of the old restraint and repose, and a striving for theatrical effect. But the age still yielded such masterpieces as the Aphrodite of Melos (Venus of Milo), the Nīkē (Victory) of Samothrace, the Dying Gaul of the Pergamene school, and the paintings of Apelles (known to us only by descriptions). The coins of the period include some of the finest portraiture that Greek art ever produced.

He'llespont, see *Athamas*.

He'lots (*Heilōtes*), a word of uncertain derivation (perhaps from the stem ἑλ-, capture) applied to the serfs at Sparta, probably the original inhabitants of the country who had been reduced to bondage. They were serfs of the community, ceded to particular citizens, who might neither sell, dismiss, nor free them. They cultivated the land of their masters, paying a rent in kind. They had no political rights and were kept in subjection by a system of terrorism. They were occasionally promoted to citizenship as *neodāmōdes* for bravery in war, which they followed as servants of their masters and in emergencies as soldiers.

Helvi'dius Priscus, son-in-law of Paetus Thrasea (q.v.), a member of the Stoic opposition to Nero, and banished by him. In Vespasian's reign he renewed his opposition to the imperial rule, and was banished and put to death.

He'ndecasy'llable, see *Metre*, § 5.

Hendi'adys (Gk. ἓν διὰ δυοῖν), a figure of speech by which a single complex idea is expressed by two words connected by a conjunction; e.g. 'pateris libamus et auro' (Georg. ii. 192).

Hēphae'stion (*Hēphaistiōn*) (1) a Macedonian, son of Amyntōr, one of Alexander the Great's captains and his intimate friend. He died in 324 B.C. (2) of Alexandria, probably of the middle of the 2nd c. A.D., was author of a Greek treatise on metre in no less than forty-eight books, of which only his own epitome survives.

Hēphae'stus (*Hēphaistos*), the Greek god of fire and of the arts, such as that of the smith, in which fire is employed. In Greek mythology he was the son of Zeus and Hera (q.v.), or (in Hesiod) of Hera alone; but he was probably of Eastern origin. He is represented in Homer as lame from birth, and Hera is said to have thrown him out of heaven from shame at his deformity. Hephaestus revenged himself on her by sending her a golden chair, in which, when she sat down, she found herself imprisoned; none could release her but Hephaestus, and he refused to return to heaven, till Dionysus made him tipsy and brought him back. According to another story, Hephaestus interfered on his mother's side in a quarrel between Zeus and Hera, whereupon Zeus seized him by the foot and hurled him down to earth;

from morn
To noon he fell, from noon to dewy eve,
A summer's day, and with the setting sun
Dropt from the zenith, like a falling star,
On Lemnos the Ægæan isle.

Milton, P.L. i. 742 et seq.

In the poets Hephaestus is a smith, and makes not only thunderbolts, but works of art, the shield of Achilles, the necklace of Harmonia, &c. He is the husband of Aphrodite (q.v.), who is unfaithful to him. At Athens he was the god of smiths and associated with Athene in the protection of handicrafts; near his temple above the Ceramicus (see *Athens*, § 1) were the shops of the smiths and braziers. The Romans identified him with Vulcan (q.v.).

Hē'ra (*Hērā*) with whom Juno (q.v.) was identified by the Romans, in Greek mythology is daughter of Cronus and Rhea (qq.v.), the sister and consort of Zeus (q.v.), and queen of heaven. She is essentially the goddess representative of women, especially as wives, and protectress of marriage. She

is depicted as of a stately form and a

and Eurysthenēs, sons of Aristodēmus,

became the faithful comrade of Heracles. After some years Hera sent a fit of madness upon Heracles, so that he killed Megara and his children, under the delusion that they were his enemies. After this calamity he went into exile, and sought advice from Delphi as to how he might be purified. He was bidden to go to Tiryns and serve Eurystheus, king of that city, for twelve years, and win immortality by performing the labours that Eurystheus should impose. The legend of Heracles was built up from many sources, and there are in consequence divergences of detail. Thus Euripides makes the madness occur after the performance of the Labours. The reason why Heracles served Eurystheus is variously stated. According to Hesiod it is Iphicles, not Heracles, who takes service with Eurystheus, and the labours of Heracles are sent from God. Eurystheus himself is sometimes represented as a cowardly fellow, who takes refuge in a bronze tub when Heracles approaches with Cerberus or some other captured monster. For the Labours see the article below. Subsequently Heracles married Dēianira, daughter of Oeneus of Calydon, winning her by defeating the river-god Achelōus in wrestling. When he and Deianira departed, they came to the flooded river Euēnus. A Centaur, Nessus, carried Deianira across, and then offered violence to her; whereupon Heracles shot him with a poisoned arrow. The Centaur, as he lay dying, advised her, apparently with friendly intention, to keep some of his blood, which, smeared on a garment, would win back the love of Heracles if he were ever unfaithful to her; and this Deianira did.

A large number of campaigns, combats, and miscellaneous undertakings, are attributed to Heracles, but only a few of these need be mentioned. He accompanied the Argonauts (q.v. and see *Hylas*) in the early part of their expedition. He rescued Alcestis, wife of Admetus (q.v.), from Death. He fell in love with Iolē, daughter of Eurytus, king of Oechalia, but her father and brothers would not give her to him. One of these brothers, Iphitus, who had come to Tiryns in search of some lost cattle of his father's, Heracles, in a fit of madness, threw from the walls of the city. For this murder the Delphic oracle bade him go into slavery for a year, and he was sold to Omphalē, queen of Lydia. There he was set to woman's work, while Omphale assumed his lion's skin and club. When his period of servitude was over he led an expedition against Laomedon (q.v.), king of Troy. Poseidon at an earlier time had sent a monster against Troy, and Laomedon had promised Heracles certain marvellous horses if he would kill it; but when the feat was done had refused the stipulated reward. Heracles now gathered an army, which included Telamon (father of Ajax) and Peleus (father of Achilles), attacked the city, and captured it. Heracles gave Hēsionē, daughter of Laomedon, to Telamon, to whom she bore Teucer.

Finally Heracles attacked Oechalia and carried off Iole. Deianira, to win him back, followed the advice of Nessus and sent Heracles a robe smeared with the Centaur's blood. But this, poisoned as it had been by the blood of the Hydra (see *Heracles, Labours of*) on Heracles' arrow, clung to his flesh and caused fearful suffering. To escape from it he had himself carried to the summit of Mt. Oeta and placed on a pyre. He gave Iole to his son Hyllus (see *Heracleidae*), and persuaded Poias, father of Philoctetes (q.v.), by the gift of his bow and arrows, to light the pyre. He was carried to heaven, reconciled to Hera, and married to her daughter Hēbē.

Among the numerous formidable persons whom Heracles at one time or another overcame may be mentioned CYCNUS, a son of Ares, who robbed Apollo of the hecatombs destined to be sacrificed to him at Delphi (this is the subject of the poem 'The Shield of Heracles', attributed to Hesiod); BUSIRIS, king of Egypt, who in order to avert drought used to sacrifice the strangers who came to his country, and attempted thus to sacrifice Heracles on his way to the Hesperides (see *Heracles, Labours of*); ERYX, the legendary king of the mountain in Sicily so named, with whom Heracles wrestled successfully on his return from the Geryon Labour. See also *Prometheus*, *Antaeus*, *Chiron*, *Cercopes*.

Heracles, it will be seen from the above legends, was connected by them both with Thebes and Tiryns. For the claim of his descendants to the latter (extended to the whole Peloponnese), see *Heracleidae*.

Heracles, Children of (*Hērakleidai*), a tragedy by Euripides, perhaps produced in the early part of the Peloponnesian War and intended to recall the gratitude due to Athens for saving the children of Heracles from the persecution of Eurystheus. Iolāus, an old man, formerly the friend of Heracles (now dead), and the children of the latter, have taken refuge from the unremitting persecution of Eurystheus (q.v.) at the altar of Zeus at Athens. The herald of Eurystheus demands their surrender, and, on the refusal of Dēmophōn, king of Athens and son of Theseus, declares war. The soothsayers announce that the sacrifice of a noble maiden is

necessary to secure the success of the [illegible]

BULL, either the bull of Pāsiphaë (see [illegible]

Heracles (q.v.), engaged on the last of his twelve labours, has gone down to Hades to bring up the hound Cerberus (q.v.). Lycus, supported by a faction of Thebans, has during the long absence of Heracles killed Creon, king of Thebes and father of Heracles' wife Megara, and usurped the crown. He threatens with death Megara and the three young sons of Heracles, fearing their vengeance in the future; also old Amphitryon, Heracles' reputed father. They have taken sanctuary at the altar of Zeus, but, under menace of being destroyed there by fire, prepare for death. At this point Heracles returns, rescues his family, and slays Lycus. But his persistent enemy, Hera, sends Madness (*Lyssa*), who reluctantly seizes on Heracles, and drives him to slay his own children (under the impression that they are the children of Eurystheus) and his wife. Heracles, recovering from his madness, is filled with utter despair. Theseus, whom Heracles has brought back from Hades, comes to his aid, restores in a measure his courage, and carries him away to Athens to be purified.

For the 'Hercules Furens' of Seneca, see that title.

He'raclids, see *Heracleidae*, and *Heracles (Children of)*.

Heracli'tus (*Hērakleitos*), (1) of Ephesus, a philosopher who flourished about 500 B.C. He belonged to a noble family, which had certain regal (perhaps religious) privileges; these he surrendered to his brother and devoted himself to study in retirement. His haughty, aristocratic views and melancholy philosophy caused him to be contrasted with the 'laughing philosopher', Democritus (q.v.). He set forth his system in a prose work (he was one of the earliest writers in Greek prose) which the ancients thought obscure. They called him ὁ σκοτεινός ('the obscure one') in consequence. The fragments of it which survive are written in an artless but condensed, incisive style, and reveal greatness of thought. He rejected the view of Thales (q.v.) and his successors that there is a single permanent and imperishable substance behind the changes we see in the material world, and held that all things are in a state of flux (πάντα ῥεῖ) and that matter itself is constantly changing. He attributed to fire, an immaterial substance, the origin of all things.

(2) Heraclitus of Halicarnassus, see *Callimachus*.

Hērae'a, a festival held at Argos; see *Festivals*, § 6.

Hērae'um (*Hēraion*), a famous temple of Hera (q.v.), three miles SE. of Mycenae. In it was a celebrated colossal statue of Hera, in ivory and gold, by Polyclitus (q.v.).

He'rculēs, in Roman religion, was probably derived from the Greek Heracles, with whom he was early identified and whose myth had been brought to Italy by colonists of Magna Graecia. It is possible that Heracles was engrafted on to and replaced the similar Italian figure, Recaranus, a legendary hero of great strength. Hercules had an altar (see *Ara Maxima*) in the Forum Boarium at Rome, where he was worshipped as the god of victory and of commercial enterprise. Two patrician families, the Potitii and the Pinarii, had for many generations charge of his cult. The poplar was his sacred tree. The myth of Hercules and Cacus (q.v.), which Virgil makes Evander narrate (Aen. viii), is probably of Roman origin, and very likely was invented to explain the presence of the altar of Hercules in the Cattle Market, in proximity to the Palatine, where there were *Scalae Caci*.

Hercules Furens, a tragedy by Seneca the Philosopher, based on Euripides' drama (see *Heracles, Madness of*). There are departures of detail from the Greek version—e.g. in lieu of threatening death to the children of Heracles, Lycus has demanded Heracles' wife in marriage; and Heracles' slaughter of his wife and children forms part of the actual drama.

Hercules Oetae'us, a tragedy by Seneca the Philosopher, based on the 'Trachiniae' (q.v.) of Sophocles. The play is of great length (part of it is thought by some to be spurious) and shows variations from the original, especially in the character of Dēïanira (represented merely as a jealous virago, whereas Sophocles makes her a gentle and attractive figure, more loving than jealous), and by the addition of the scene of Hercules' death and deification on Mt. Oeta.

Here'nnium, Rhētorica ad, see *Rhetorica*. (The quantity of the first syllable of 'Herennius' appears to be doubtful.)

Hermae, quadrangular pillars surmounted by a bust of the god Hermes (q.v.), with a phallus below this, set up at Athens (and in other places) at street-corners, on the high roads, and in front of houses, some of them inscribed with moral precepts. The sacrilegious mutilation of the Hermae at Athens during a night shortly before the departure of the Sicilian Expedition (see *Peloponnesian War*) threw the city into extreme commotion.

Hermann, GOTTFRIED, see *Texts and Studies*, § 11.

account of pleasant days spent with him at his villa among the woods of Cēphissia, which was a literary centre. None of his writings have survived, except one speech doubtfully attributed to him and an abstract and part-translation of another by Aulus Gellius.

Herō′dian (*Aelius Hērōdiānus*), the son of Apollonius Dyscolus (q.v.), lived at Rome under Marcus Aurelius, and wrote in Greek on a number of grammatical subjects. His principal work was a treatise on Greek accents in twenty-one books, of which only excerpts and a defective epitome survive.

Herō′dian (*Hērōdiānus*) (c. A.D. 165–c. 250), a Syrian, wrote in Greek a history of the Roman emperors from the death of Marcus Aurelius to A.D. 238.

Hero′dotus (*Hērodotos*) (c. 480–c. 425 B.C.), the historian, was born at Halicarnassus (q.v.), the son of Lyxēs, of a distinguished family. He was a nephew of the epic poet Panyasis (q.v.). He went into exile as a young man in consequence of local troubles, and travelled, then or later, in Egypt and in other parts of the Greek world. He visited Athens and knew Pericles. He became a citizen of Thurii (q.v.) in Magna Graecia, and revisited Athens at some date after the building of the Propylaea (431). He is said to have given in 446 a public reading at Athens of part of his history and to have been awarded a grant of ten talents.

Herodotus has been called by Cicero and others 'the father of history'. He was in fact the first to make the events of the past the subject of research and verification (which is what the word *ἱστορίη* meant). In this he showed a great advance on the *logographi* (q.v.), who dealt uncritically with a remote and mythical past, whereas the main subject of the history of Herodotus is comprised within the previous century. Not only did he seek by comparison of authorities and estimation of probabilities to arrive at the truth, but he was the first to introduce realistic as opposed to poetical accounts of war and politics. He saw that the sequence of events is capable of rational explanation, though unlike his successors, Thucydides and Polybius, he did not grasp the profound political causes that govern it. He fell short of these also in that his object is merely to maintain the memory of the 'great and wonderful deeds' of Greeks and Barbarians of earlier times; whereas Thucydides and Polybius aimed at producing works of political instruction, enabling their readers to draw conclusions as to the future from the narrative of the past.

The subject of the 'History' of Herodotus is the struggle between Asia and Greece, substantially from the time of Croesus to that of Xerxes. The work is perhaps unfinished; the division into nine books named after the Muses is not by Herodotus, but was probably made by Alexandrian editors, though Lucian ascribes it to enthusiastic Greeks who heard the history read by Herodotus at Olympia. While the main subject is the single conception indicated above, Herodotus adds to the narrative many digressions, containing a mass of information more or less closely connected with it, mythical, geographical, and political, interspersed with anecdotes. His method is critical, but his criticism is limited by the conditions of an age that was primitive in its religious beliefs and restricted in its general knowledge. He relied, in foreign countries, on what he was told, and his historical errors arose from the untrustworthiness of his sources. His veracity was attacked by Plutarch and Lucian, but is now generally accepted. He wrote in the Ionian dialect, in a simple, clear, and graceful style, and his narrative as a whole, with its many pleasant and entertaining stories, is one of great charm. The following are the principal subjects of the several books:

Book I. The history of Croesus, with a glance at the early history of Lydia (including the legend of Gȳgēs and Candaulēs); the story of the relations of Croesus and Solon (chronologically impossible); the conquest of Lydia and the creation of the Persian empire by Cyrus, with an account of Persia (131 et seq.), of Babylon (178 et seq.), and of the Anatolian Greeks (142 et seq.); the war of Cyrus with the Massagetae (201 et seq.).

Book II. A description of Egypt (story of Rhampsinitus, 121).

Book III. The conquest of Egypt by Cambȳsēs, the story of the false Smerdis, and the rise of Darius to power (anecdote of Polycratēs and his seal, 40; of Zōpyrus, 153).

Book IV. The expedition of Darius against the Scythians and against the Libyans (145 et seq.) with an account of both these peoples.

Book V. The operations of Megabazus with a division of the Persian army against the Thracians and an account of the latter; the Ionian revolt (28 et seq.) and the burning of Sardis (101).

Book VI. The subdual of the Ionians; the march of Mardonius to Macedonia and the wreck of the Persian fleet at Mt. Athos

had seduced, or to whose seduction he had been privy. His tomb was shown at Orchomenus.

The originality of Hesiod lies in the fact that he was the first among Greek poets to seek his subject elsewhere than in the field of myth and fancy. Instead, he embodies in the 'Works and Days' ethical maxims and practical instructions derived from his own experience and adapted to the life of a peasant. Incidentally he gives a realistic picture of primitive rustic life and reveals his own interesting character (see *Works and Days*). Hesiod wrote in a dialect which is in the main the Ionian of Homer with some admixture of Boeotian.

Hesiodic Poetry. Hesiod had imitators and we know of a number of poems in hexameters, either mythological like the 'Theogony', or didactic like the 'Works and Days', which were ascribed to Hesiod himself or to other authors. Such were the 'Shield of Heracles' (q.v.) and an extension of the 'Eoeae' (q.v.) known as the 'Great Eoeae'; also other mythological poems. The 'Precepts of Chiron' contained moral instruction, and a work on 'Astronomy' was produced by this school. These, with the exception of the 'Shield of Heracles', we know only by fragments or by references in later authors.

Hēsi'onē, see *Laomedon* and *Teucer*.

Hespe'ria, the 'Western land', a poetic name for Italy or Spain.

Hespe'rides, THE, 'Daughters of Evening', in Greek mythology, were supposed to live far away in the west, near the Atlas mountains, guarding a tree that produced golden apples, a present given by Ge to Hera when the latter married Zeus. The dragon Lādōn helped them to keep watch. It was one of the Labours of Heracles (q.v.) to get possession of the apples. See also *Atalanta*.

He'sperus (*Hesperos*), the evening star.

He'stia (*Hestiā*), in Greek mythology daughter of Cronos and Rhea (qq.v.), the goddess of the hearth, the symbol of the home and family. There was a hearth consecrated to her not only in every home, but also in the Prytanēum or town hall of each capital city (and at Delphi and Olympia), where a sacred fire was kept burning. From this, fire was taken to a new colony on its foundation. Sacrifices began and ended with libations to Hestia, and she was mentioned in all prayers. The Romans identified her with Vesta (q.v.).

Hestiā'sis, see *Liturgy*.

Hēsy'chius (*Hēsuchios*), the name of a Greek lexicographer, or of two distinct lexicographers, of Alexandria and Miletus respectively, of the 5th and 6th cc. A.D., on whose work the lexicon of Suidas (q.v.) was largely based.

Hetae'rae (*Hetairai*), see *Women (Position of)*.

Hexa'meter, see *Metre*, § 1.

He'xapla, see *Origen*.

Hiā'tus, a 'break' or 'cleft' in a verse when a vowel at the end of one word is not elided (see *Elision*) before a vowel at the beginning of the next, as it would be by normal scansion. The earlier vowel may if long retain its length or be shortened. Hiatus is common in Greek epic verse (e.g. ἀμφίπολος δ' ἄρα οἱ κεδνὴ ἑκάτερθε παρέστη), rare in Latin ('Glauco et Panopeae') in Virg. Georg. i. 437.

Hi'eroclēs (*Hieroklēs*), probably of Alexandria, a Stoic philosopher of the 1st–2nd cc. A.D., author of an 'Elements of Ethics' (*Ethikē Stoicheiōsis*) of which a large part has survived. He is probably also the author of a number of fragments attributed to a Hierocles by Stobaeus. There was a later Hierocles, a Neoplatonist, in the 5th c. There was also a historian of that name, probably in the 3rd c.; and a writer of *facētiae*, probably in the 4th c.

Hi'eron (*Hierōn*) I and II, see *Syracuse*, §§ 1 and 3.

Hieron, one of the minor works of Xenophon, a dialogue between Hieron I, tyrant of Syracuse (q.v., § 1), and Simonides, in which the lot of the tyrant and that of the private citizen are compared. Hieron points out the disadvantages under which the former labours, while Simonides shows how a tyrant, by ruling well, may make himself popular and so gain happiness.

Hiero'nymus (*Hierōnymus*), see *Jerome*.

Hiero'nymus (*Hierōnymus*) of Cardia (3rd c. B.C.), a historian of the period from the death of Alexander probably to that of Pyrrhus. He served as general and statesman under Eumenes I, Antigonus I, Demetrius, and Antigonus Gonātas, and thus had first-hand knowledge of the events he related. His history is lost, but was used by Arrian, Diodorus, and Plutarch.

Hīma'tion, see *Clothing*, § 1.

Hī'mera (*Himerā*), a town on the N. coast of Sicily, where Gelon defeated the Carthaginians in 480 B.C. (see *Syracuse*, § 1). It was probably the birthplace of Stesichorus (q.v.).

Hippale'ctryon (*Hippalektruōn*), see *Monsters*.

Hippa'rchicus (*Hipparchikos*), see *Cavalry Commander*.

Hippias Major and *Minor*, see *Plato*, § 2.

Hi'ppikēs, Peri, see *Horsemanship*.

Hippoca'mpus (*Hippokampos*), see *Monsters*.

Hippo'crates (*Hippokrates*), a great

He is said to have died, when an old man, at Larissa.

Of the seventy-two works on medicine

[illegible]

[illegible] η δε πειρα σφαλερη, η δε κρισις χαλεπη).

Hi'ppocrēne (*Hippokrēnē*), a fountain, sacred to the Muses, on Mt. Helicon (see *Pegasus*). It was higher up the mountain

[illegible]

him as her seducer. Theseus in wrath

Hippolytus was thrown from the chariot and dragged to death, and Theseus learnt his error too late. In some versions of the tale, Artemis persuades Asclepius (q.v.) to restore him to life, and he appears again in Roman legend. Virgil (Aen. vii) and other authors relate that Hippolytus, when he fell from his chariot, was conveyed away by Diana to the grove of the nymph Egeria, near Aricia in Latium, where under the name of Virbius he lived out his days (see *Diana*). His son, another Virbius, was among the heroes who resisted the settlement of Aeneas in Latium.

Hippo'lytus, a tragedy by Euripides, produced in 429 B.C. For the story see above. Euripides makes Phaedra a pure woman, resisting the passion of which she is a victim, but betrayed to Hippolytus by her nurse. Afraid that he will reveal her secret to Theseus, she involves him in her own destruction. For the play on this subject by Seneca see *Phaedra*. Racine's great tragedy 'Phèdre' was produced in 1677.

Hippō'nax of Ephesus (*fl. c.* 540 B.C.), a satirical poet of a coarse wit, inventor of the *scazon* or halting iambic (see *Metre*, § 2). He is said to have been exiled and to have lived at Clazomenae (near Smyrna). Only fragments of his work have survived. Pliny relates that two artists, Būpalus and Athēnis, having exhibited a statue of him ridiculing his ugliness, the poet lashed them with his bitter verses, so that they were driven to hang themselves in despair (cf. Hor. Epod. vi. 14).

Hippo'tadēs, see *Aeolus* (1).

Hir'tius, AULUS, one of Caesar's lieutenants in Gaul, and consul with Vibius Pansa in 43 B.C. He was killed in that year in the fighting against Antony that followed the assassination of Caesar. Hirtius was the author of the continuation (Book VIII) of Caesar's Commentaries 'de Bello Gallico'.

Hispa'nia (*Hispānia*), see *Spain*.

Histiae'us (*Histiaios*), tyrant of Miletus at the time of the expedition of Darius into Europe. He guarded the bridge of boats when Darius crossed the Danube (see *Persian Wars*), and resisted the proposal to destroy the bridge when the return of Darius was delayed, thus enabling Darius to escape from this adventure. For this service Darius rewarded him with the grant of Myrcinus in Thrace; but he was soon called to Susa and kept there in honourable captivity. He is said to have been connected with the outbreak of the Ionian revolt, but the confidence of Darius in him was such that he was allowed to proceed to the Aegean coast, nominally to crush the rising. Suspected by both sides he took to piracy, and at one time occupied Byzantium. He was finally crucified by the satrap Artaphernēs.

Histo'ria Animā'lium, a treatise by Aristotle (q.v.).

Histo'ria Augu'sta, the name commonly given to a collection of biographies, entitled in the principal manuscript 'Vitae diversorum principum et tyrannorum a divo Hadriano usque ad Numerianum a diversis compositae'. The biographies are those of the emperors and certain heirs and claimants to the empire from Hadrian to Numeriānus (A.D. 117–284). They are attributed to six authors: Aelius Spartianus, Julius Capitolinus, Volcatius Gallicanus, Aelius Lampridius (to these four are attributed the lives down to the Maximins), Trebellius Pollio and Flavius Vopiscus (to whom are assigned the lives from Valerian to Numerianus). The biographies, by Pollio, between the Maximins and Valerian are lost. Nothing is known of the authors. The several biographies are distributed among the first four authors, those of successive emperors being in some instances attributed to different hands. Those by the first four authors are addressed, some to Diocletian, some to Constantine, and the whole series appears to have been written in their reigns. They are modelled, in form, on the 'Lives of the Caesars' by Suetonius, and their typical arrangement (sometimes departed from) is to deal successively with the ancestry of the emperor, his early life, the political events of his reign, his personal characteristics and appearance. Much space is occupied with anecdotes and the life of the palace. A great part of the biography of Elagabalus, for instance, is given to an account of his extravagant mode of life. In spite of its many defects, the historical value of the work has always been recognized. It was studied by Petrarch, first printed in 1475, and edited successively by Erasmus (1518), Casaubon (1603), and Salmasius (1620). It has long been a battlefield of ingenuity. The latest and most authoritative discussion of it is that of Prof. Baynes, 'The Historia Augusta, Its Origin and Purpose' (Oxford).

Histo'ria Plantārum, see *Theophrastus*.

Histo'riae Philli'ppicae, see *Trogus*.

Historians, ANCIENT. (1) GREEK, see *Logographi* (1), *Herodotus*, *Thucydides*, *Xenophon*, *Ctesias*, *Theopompus*, *Ephorus*, *Callisthenes*, *Onesicritus*, *Timaeus*, *Apollodorus*, *Eratosthenes*, *Polybius*, *Diodorus*, *Dionysius of Halicarnassus*, *Cassius Dio*,

[illegible] knowledge now available the work [illegible] of

A.D. 104–109, and were written before the 'Annals' (q.v.). Portions were revised by the younger Pliny, who sometimes furnished Tacitus with material for them, e.g. the account of the eruption of Vesuvius which caused the death of the elder Pliny. They embraced the period A.D. 69–96, from the principate of Galba to that of Domitian; but only the first four books and part of the fifth survive, i.e. to the early years of Vespasian's reign.

Book I opens with an impressive survey of the times that the historian is about to deal with, 'rich in tragedies, terrible with battles, torn by civil strife' when the very Capitol was fired by the hands of citizens. It describes the brief reign of Galba, the adoption of Piso, and the intrigues of Otho with the military which brought about his accession and the murder of Galba and Piso (A.D. 69). The historian's skill in drawing with incisive touches the characters of the leading personages of the empire is here first seen in his portrait of Galba, his mediocre character, 'rather free from vices than endowed with virtues', the stinginess that was his undoing, the high birth and military reputation thanks to which he would have been judged equal to the imperial office but for his having held it, 'capax imperii nisi imperasset'.

The narrative passes to the mutinous conduct of the legions in Germany, their adoption of Vitellius as emperor, the [illegible] of his forces under Valens and [illegible], the negotiations between Otho and Vitellius, the shifting allegiances of provinces and legions, and the outbreak of civil war.

Book II. Tacitus turns to another aspect of the drama—the important role that Vespasian and Titus were playing in the East, where, except for the resistance of Jerusalem, the war against the Jews had been concluded. Vespasian and Mūcĭānus (governor of Syria) decide to await developments. Tacitus then returns to events in Italy, the fighting about Bēdriacum and the suicide of Otho, as the only honourable course open to him. The reign of Vitellius is described, the emperor's sloth and gluttony, the disorderly conduct of the legions, the wasteful administration, and the threat of the advance of Vespasian's forces under Mucianus.

Book III narrates the operations of the Flavian generals against Vitellius, the siege and the terrible sack and burning of Cremōna, the fighting in Rome between partisans of the opposing forces which leads to the burning of the Capitol, and the final capture of the city and end of Vitellius, discovered wandering forlornly in the deserted palace and put to death (December 69). The author's gift of sombre colouring is seen perhaps at its highest in this book.

Book IV and the surviving portion of Book V are occupied with the reign of Vespasian, the rising of the Batavians under Civilis, and the expedition of Titus against Jerusalem (the account of the siege is lost).

Hō′mer (*Homēros*), the great Greek epic poet who was regarded in antiquity as the author of the 'Iliad' and the 'Odyssey' (qq.v.). There is doubt as to both his date and birthplace, and many authorities in modern times have rejected the original unity of each poem and questioned Homer's very existence as an individual poet. Some hold that each poem contains, as its kernel, certain detached lays, of moderate compass, perhaps the work of a single poet, expanded and connected into a single whole by later additions; that the poems are in fact the result of a process of growth lasting over centuries and subject to many influences. It is stated by several ancient authors that an authorized text of the poems was settled at Athens under Pisistratus. And there was an ordinance of uncertain date, variously attributed to Solon, Pisistratus, and Hipparchus, that the 'Iliad' and the 'Odyssey' should be recited entire at the Panathenaea (q.v.). These would, on the above theory, be important stages in the process of growth referred to. But recent scholarship tends to recur, in spite of the difficulties involved (difficulties of language, inconsistencies in the narrative, &c.), to the view of 'one Homer', who perhaps worked on pre-existing materials (lays such as those sung by Demodocus in the 'Odyssey'), and remodelled them into complete poems, each possessing unity and each inspired by an artistic purpose.

As regards Homer's date, Eratosthenes (q.v.) made him almost contemporary with the events that he relates (placed by Eratosthenes in the 12th c. B.C.); Herodotus, confirmed in a measure by Thucydides, placed him in the 9th c.; some modern critics date him as late as the 7th c. Recent authorities incline to the 9th c. As, to his birthplace, his language shows him familiar with the Ionic and Æolic dialects of the coast of Asia Minor (the poems are written in a mixture of the two) and he displays here and there special knowledge of this region. Of the many cities that claimed his birth, Chios and Smyrna have the best traditional claims. It is improbable that Homer composed the poems, other than the 'Iliad' and the 'Odyssey', sometimes

treated. Apart from the followers of what may be called the liberal professions (minstrels, diviners, physicians, heralds), Homeric society includes four kinds of artisans, specialists in their trades, viz.: wood-workers, metal-workers, leather-workers, and potters. The population is supported by agriculture and stock-raising; the culture of the vine and olive is beginning (note the description of the gardens of Alcinoüs in Od. vii). There is navigation, but piracy rather than commerce. The ox is the standard of value (the talent of gold is known but is not in current use): a tripod may be worth twelve oxen, a set of armour nine or a hundred, a slave from four to twenty. There is some trade with Phoenicia, Egypt, Cyprus, Lydia, Caria. The precious metals are in use, but the finest pieces of gold and silver work are imported. Silver probably comes from Spain. In peace-time every one works, from the king downwards, Laertes in his garden, Penelope, Helen, and Andromache weaving or embroidering, Nausicaa sometimes washing clothes; Odysseus is skilled at reaping and ploughing, can make furniture or a ship, and has built his own house. There is much feasting, and guests are entertained with the song of minstrels; there are also dances and athletic contests. As to warfare, the gentry fight from chariots, or dismount from them to engage the enemy; little is heard of the common infantry. Weapons are made of bronze, but iron is known and used for implements of peace; this suggests that the manufacture of iron was at an early stage and that iron weapons were not trustworthy. The position of women is far superior to what we find it in a later age (see *Women*).

Homeric Hymns, the name given to a collection of preludes of the kind sung by minstrels as an introduction to their lays. They were invocations to some god whose feast was being celebrated, or to the Muses. The shorter hymns recite the god's titles and some of his achievements. The longer ones develop into epic narratives, some of them of great beauty. They are of various dates and relate to different localities. The authors are not known. Of the extant hymns the most notable are the 'Hymn to the Delian Apollo' (attributed to Homer by Thucydides and Aristophanes), the 'Hymn to the Pythian Apollo' (these two are combined as one in the MSS.), and the 'Hymn to Hermes' (q.v., a lively and amusing account of the god's achievements as a baby, translated by Shelley in his 'Hymn to Mercury'), to Aphrodite (her marriage to Anchises), and to Demeter (the legend of Demeter and Persephone, and the *founding* of the Eleusinian rites).

Homē′ridae, a name borne in historical times by a clan (*γένος*) at Chios who claimed to be descendants of Homer and who, as minstrels, preserved the Homeric tradition. Some authorities attribute to them, not only some of the later Homeric poems, but also the 'Iliad' and the 'Odyssey' in their form of single continuous poems.

Ho′plites (*Hoplitai*), see *Army*, § 1.

Horace (*Quintus Horatius Flaccus*) (65–8 B.C.), was the son of a freedman of Venusia on the Aufidus in S. Italy, a Latin colony which had joined the rebellion of 90 B.C. and had then been granted the citizenship. It has been conjectured that the name Horatius was taken by his father from the Horatian tribe, in which Venusia was included. He was five years younger than Virgil. His father was a *coactor exactiōnum*, a collector of payments at auctions, and had acquired a small estate. He gave his son the best education obtainable, first at Rome under Orbilius (q.v.), and later at Athens. The Civil War broke out while Horace was in Greece; he received a commission as tribune in the army of M. Brutus and fought (and, he says, ran away) at Philippi (42 B.C.). Thereafter he returned to Italy and made his submission. He obtained a clerical post in the civil service (he was one of the *scribae quaestōrii* or quaestor's clerks), but his estate was forfeited and poverty drove him to write verses. About 38 B.C. he was introduced by Virgil and Varius Rufus (q.v.) to Maecenas (q.v.), who after some delay took him under his protection, admitted him to the circle of Augustan poets, and about 33 B.C., gave him the Sabine Farm (near Tibur, in the valley of the Digentia, now the Licenza) which was to be the source of much happiness to Horace and the inspiration of some beautiful passages in his writings. About 35 B.C. he had issued the first Book of his Satires (q.v.). It was followed about 30 B.C., after Actium, by the second Book of the Satires and the *Epodes* (which include some of his earliest poems; see under *Odes*). The first three Books of the Odes, composed gradually in the course of some ten years and reflecting the political events of 33–23 B.C., were published in 23; the first Book of the Epistles (q.v.) about 20. The 'Carmen Saeculare' (q.v.) appeared in 17, Book IV of the *Odes* about 15 B.C. There remain three literary essays, two of which form Book II of the 'Epistles', while the third is known as the 'Epistle to the Pisos', or more usually as the 'Ars

...rae

...etica'. These are generally assigned to ... last years of the poet's life; but the ...estion of their date is undecided. The ...cond epistle of Book II and the 'Ars ... placed by some authorities

... form, the sincerity ... patriotism, his

...deur, he ... breadth of his in... in moral dignity. Quintilian ... and Petronius refers to

admira... ... both lyrical and satirical ... imitations the

Hŏ'rae, see Seasons.

... Cori'tii. According to

... The author, himself a keen ... perienced horseman, gives advice to his younger friends on the management of ... heads: (a) buy-

been ridden, age, mouth, behaviour, &c., of the animal; (d) stable and yard; (e) duties of a groom; (f) instructions to the rider, mounting, seat, exercises, jumping, dismounting; (g) treatment of a spirited horse; (h) bits; (i) horses for parade; ... man and horse and arms for ... also *Horses*.

§ 1. *In Greece*

The horse was much esteemed in Homeric times, and the breeding of horses was practised with care and was a source of wealth. Erichthonius of Dardania, 'the wealthiest of mortals', was a horse-breeder. ... herself carries corn and wine ... horses were bred ... notably Thessaly, ... Pausanias ... Persian War the ... interested in ... Greeks, ... in the ... (Among ... sister of these ... Agesilaus, king of Sparta, who claimed to ... woman who had ever won the ... c.) Riding was a favourite oc... of rich Athenians. Horses were kept at Athens, not only for amusement ... the cavalry, for travelling, an... class of citizen... ('Knights'), b... ently wealthy ... were not shod, a... or on a clo... Accord... 'Horsem... kinds of ... The Br... Museum has a bit from Achaea, per... ... or 4th c. B.C., evidently o... The author of the tr... manship' (q.v.) describe... mounting, both hands gr...

usually on foot ... were drawn in carriages.

In Greek mythology Poseid... ... especially associated w... which he was thought to ha... *Hippios* was one of hi...

Dionysus. They were placed by Zeus as stars in the sky and their rising at the same time as the sun was thought to portend rainy weather.

Hy̆'dra (*Hudrā*), see *Heracles (Labours of)*.

Hygie'a (*Hugieia*), the Greek goddess of health, daughter of Asclepius (q.v.).

Hygī'nus, Gāius Jūlius (*c.* 64 B.C.–A.D. 17), a Spanish freedman of Augustus, and a friend of Ovid. He was one of the greatest scholars of his time, and was appointed by Augustus head of his newly founded library. He wrote on the *Urbēs Italiae* (a work quoted by Servius but otherwise lost) and on various other subjects; also an important commentary on Virgil, parts of which are preserved by later writers. Under his name we possess only two works, 'Fābulae' (a collection of myths) and a 'De Astronomia' (also in part mythological); but it is very doubtful whether they are in fact by Hyginus. In later times certain writers on land-surveying and the laying out of camps (such writers were known as *gromatici*, q.v.) bore the name Hyginus. According to the Index to the 'Thesaurus Linguae Latinae' these were:

1. Hyginus Gromaticus, in the time of Trajan.
2. Hyginus Gromaticus, in the 2nd c. A.D., probably younger than (1).
3. Hyginus (author of 'De Munitionibus Castrorum'), in the 3rd c.

Hy̆'las (*Hūlās*), in Greek mythology, a favourite page of Heracles and his companion on the expedition of the Argonauts (q.v.). When the ship touched at Cios on the coast of Mȳsia (Heracles having broken his oar), Hylas was sent for water. But the water-nymphs, enamoured of his beauty, drew him into the spring and he was lost. The Argonauts went on their way, but Heracles remained seeking him, and the Mysians continued to sacrifice to Hylas annually at the spring, in obedience to the orders of Heracles.

Hy'llus (*Hullos*), see *Heracles* and *Heracleidae*.

Hyme'ttus (*Humēttos*), a mountain overlooking Athens on the E., famous for its honey and its marble. The honey is mentioned by Strabo and Pausanias; the marble is of a bluish-grey colour. The beautiful purple glow sometimes to be seen towards sunset on Hymettus is perhaps the origin of the epithet 'violet-crowned' applied to Athens by Pindar and Aristophanes. It was when the glow appeared on Hymettus that Socrates drank the hemlock.

Hȳpā'tia (*Hūpătiā*), see *Neoplatonism*.

Hyper'baton, a rhetorical figure, the violent transposition of words from their natural order for purposes of emphasis, e.g.

'Per ego has lacrimas dextramque tuam to . . . Oro.'

(Virg. Aen. iv. 314.)

Hyper'bolē (*Huperbolē*, 'throwing beyond', 'exaggeration'), a figure of speech consisting in an exaggerated or extravagant statement, used to express strong feeling or to produce a strong impression, and not intended to be understood literally; e.g. 'Nisus emicat, et ventis et fulminis ocior alis' (Aen. v. 318).

Hyperbo'reans (*Huperbore(i)oi*), 'dwellers beyond Boreas (the north wind)', a legendary people, supposed by the Greeks to have their abode in the distant north, where the sun rose and set only once a year, and where they lived in peace and happiness. They were said to be especially worshippers of Apollo.

Hyperī'dēs (*Hupereidēs*) (b. 389 B.C.), a distinguished Attic orator, was a pupil of Isocrates (q.v.), but resembled Lysias in the simplicity, suavity, and persuasiveness of his oratory. His character as an epicure and gamester was the subject of contemporary jests recorded by Athenaeus. He began his career as a writer of forensic speeches, but soon mingled in politics and appeared as an accuser of men of eminence. He supported Demosthenes in act and speech in the struggle against Philip of Macedon, but later, at the time of the affair of Harpalus (see *Demosthenes* (2), § 1), Hyperides appeared as the prosecutor of Demosthenes. He was one of the principal promoters of the war of revolt against Macedonia in 323 (see *Athens*, § 7), and after the defeat of Athens was put to death by Antipater. Of the six more or less fragmentary speeches of his that survive, the best-known is the Funeral Oration over Leōsthenēs and the others who fell in the Lamian War. His speech in a private suit against Athēnogenēs (a speech praised in the treatise 'Longinus on the Sublime', q.v.) is a model of urbanity. Among his lost speeches was one in defence of the famous courtesan Phrȳnē, on a charge of impiety. In this speech he appealed to the sentiment of the jury by throwing open her dress and showing the beauty of her bosom.

Hȳpe'rion (*Hūperīōn*), in Greek mythology, one of the Titans (q.v.), the father of the Sun, or the Sun itself. See *Helios*.

Keats wrote in 1818–19 two versions of a fragment of a poem on Hyperion. It deals with the passing of the reign of Saturn,

and the fate of Hyperion, the last of the Titans, who is dethroned by Apollo.

Hyperm(n)e'stra (*Huperm(n)ēstrā*), see *Danaus*.

I

Ia'cchos, one of the three deities (the others being Demeter and Persephone, qq.v.) who were celebrated at the Eleusinian Mysteries. He was identified with

Ī'amb (*Iambos*, L. *Iambus*), Ia'mbic, see *Metre*, §§ 1, 2, 4, and 5.

Ia'mbē, see *Iambic Poetry*.

Ia'mbic Poetry, the type of poetry in

AVENGERS OF IBYCUS: according to legend Ibycus was attacked and killed by robbers. A flock of cranes was passing overhead and Ibycus exclaimed 'Those cranes will avenge me'. One of the robbers later in a town, seeing a flock of cranes,

country-people, who, becoming intoxicated, killed Icarius. His daughter Ērigonē, with the faithful dog Maera, sought him, and when she found his body hanged herself from grief. Maera is one of various legendary dogs associated with the Dog-star. (2) Of Sparta, father of Penelope (q.v.).

I'caromeni'ppus (*Īkaromenippos*), see *Lucian*.

I'carus (*Ikaros*), see *Daedalus*.

I'celus (*Ikelos*), see *Dreams*.

Ichneu'tae, see *Sophocles*.

Ictīnus (*Iktīnos*), see *Temples*, § 1, and *Parthenon*.

Ī'da (*Īdē*), (1) a range of mountains in southern Phrygia, the southern boundary of the Troad. It was there that Paris (q.v.) was said to have been exposed and brought up by shepherds and to have fallen in love with Oenone (it is the 'Mother Ida, many-fountained Ida' of Tennyson's poem 'Œnone'). From its summit Zeus watched the Trojan War. (2) A mountain in the centre of Crete. In a cave on this mountain (or on Mt. Dictē) Zeus (q.v.) is said to have been born.

Ī'das (*Īdās*), see *Lynceus* and *Marpessa*.

Īdo'meneūs, in Greek mythology, grandson of Minos (q.v.), and leader of the Cretans at the siege of Troy. In a storm on his way home he vowed to sacrifice the first thing that met him, if he returned safe. This proved to be his son. He fulfilled, or tried to fulfil, his vow, and in consequence a plague broke out, and Idomeneus was driven into exile by the Cretans.

I'dyll, from the Gk. *eidullion*, 'a little picture', a short poem descriptive of a scene, generally of a pastoral character. See *Theocritus*.

Īleithyī'a, see *Eileithyia*.

Ī'lia or Rhea Silvia, according to Roman legend, the daughter of Numitor, a Vestal Virgin who became by Mars mother of Romulus and Remus (see *Rome*, § 2), and was thrown into the Tiber by order of her uncle Amūlius. The river-god took her to wife (Hor. Od. i. 2. 17–20).

Ĭ'liad (*Īlias*), *The*, an epic poem by Homer, in twenty-four books. This division is said to have been made by Aristarchus (q.v.) in the 2nd c. B.C.; it may have originated in the distribution of the manuscript over twenty-four papyrus-rolls (see *Books, Ancient*). The title is derived from Īlion, another name of Troy, which was so called from Ilus, its legendary founder (see *Troy*).

The subject is the Wrath of Achilles (q.v.), arising from an indignity put upon him by Agamemnon (q.v.), leader of the Greek host at the siege of Troy (see *Trojan War*), and the tragic consequences of his wrath. This is an episode in the story of the siege, a short part of which, in its tenth year, forms the more general subject of the work. The gods in Olympus are divided in their sympathies and intervene on one side or the other, and even fight among themselves. A plague has broken out in the Greek camp, and the seer Calchas declares that it can be stayed only by the surrender of Agamemnon's prize, the maiden Chrȳsēis, to her father, a priest of Apollo. Agamemnon reluctantly consents to the surrender, but takes in her place Brisēis, a slave-girl belonging to Achilles. The latter, incensed at this high-handed act, retires to his tents with his Myrmidons (q.v.) and his friend Patroclus, and refuses to take further part in the fighting. The Greek army, deprived of his powerful support, suffers grievously and is driven to its camp (Bks. i–viii). Recognizing under stress of adversity the wrong that he has done, Agamemnon sends an embassy to Achilles offering to make handsome amends if he will cease from his wrath. But Achilles has been nursing his grievance, is now disgusted with thankless war, rejects Agamemnon's offers, and announces that he will sail home on the morrow (Bk. ix). Nevertheless he stays on to see the Achaeans further abased. His friend Patroclus is stung to shame and regret by their reverses, and obtains Achilles' permission, when the Trojans are actually setting fire to the Greek ships, to join, together with the Myrmidons, in the fight. Moreover, Achilles lends his armour to Patroclus. The Trojans are driven back, but Patroclus is killed by Hector (q.v.), and retribution thus comes on Achilles for his selfish wrath (Bk. xvi). Achilles, maddened with grief, is reconciled with Agamemnon and goes out to fight, in new armour forged by Hephaestus (q.v.), to revenge on Hector the death of his friend. He kills Hector and, forgetting his chivalry, treats the dead body with gross outrage (Bk. xxii). Priam (q.v.), the aged king of Troy, comes to Achilles to beg the body of his son and save it from the threatened fate of being thrown to the dogs. Achilles' passion has now spent itself: he feels pity for the old man and returns the body (Bk. xxiv).

Side by side with this tragedy we have a picture of the life in Troy, under the shadow of its impending calamity: Priam and Hecuba (q.v.) bereaved of many of their sons and finally mourning their dearest, Hector; Hector talking with his

bronze in his mausoleum. Copies were placed in various temples of the empire, and one of these survives, in imperfect form, on the temple of Rome and Augustus at Ancȳra (Angora), besides fragments of others; see *Monumentum Ancyranum*.

Indictions, see *Calendar*, § 3.

Indigitāme'nta, in Roman religion, a list, taken from the books of the pontifices (q.v.), of the *numina* (see *Numen*) or deities to be invoked on special occasions of human life, and of the forms of prayer to be addressed to them.

Ī'nō, in Greek mythology, a daughter of Cadmus (q.v.) and Harmonia, and wife of Athamas (q.v.). See also *Dionysus* for her death and transformation into a sea-goddess. It was she who saved Odysseus (see *Odyssey*, Bk. V) when his raft was wrecked, giving him her scarf to buoy him up.

Inscriptions, see *Epigraphy*.

Institutes, see *Gaius* and *Justinian*.

Institū'tiō Ōrātō'ria ('The Education of an Orator'), a treatise in twelve books by Quintilian (q.v.).

Book I deals with early education of the future orator; the influence of nurses, parents, slaves; the superiority of school education over education at home; the importance of a thorough study of language as a foundation; the need of Greek and various other subjects; the commercial value of the matters taught is not to be considered. The book, by reason of the breadth and wisdom of the author's views, contains much of permanent value.

Book II is on the general method and object of training in rhetoric, on the qualifications of a good teacher and the proper treatment of pupils, on the need in an orator for moral character as well as wide knowledge.

Books III–VII pass on to technicalities, the three kinds of oratory (judicial, deliberative, laudatory), the parts of a speech (exordium, narrative, &c.), the arrangement of matters to be dealt with, all principally in relation to speeches in the courts.

Books VIII–XI deal with style and delivery. Of these Book X contains the famous discussion of authors, Greek and Latin, to be studied, with Quintilian's judgements on them. Of the Greeks he places Homer first, for his sublimity, propriety, and other qualities. Pindar is by far the greatest of the lyric poets; Aristophanes, Eupolis, and Cratinus the greatest of the old, and Menander of the new comic writers. Sophocles and Euripides are the most perfect of the tragedians, for Aeschylus, in spite of loftiness and dignity, is often uncouth. In history he sets far above the others Thucydides ('*densus et brevis et semper instans sibi*') and Herodotus ('*dulcis et candidus et fusus*'). He discusses Demosthenes and his lesser rivals. He praises Plato's acuteness and divine and Homeric gift of style, Xenophon's unaffected style, and Aristotle's knowledge and penetration. Of the Romans he places Virgil first, as most nearly approaching Homer. The style of Lucretius he thinks difficult. Ennius he compares to those ancient sacred groves whose mighty trunks inspire awe rather than admiration. Ovid is too much an admirer of his own genius. Satire is 'all our own'; he places Horace as a satirist before Lucilius, and mentions Persius favourably. Horace is also the only lyric poet worth reading (he mentions Catullus only for his bitterness). He thinks, the (lost) 'Thyestes' of Varius the equal of any Greek tragedy, and commends the (lost) 'Medea' of Ovid, but makes no other high claim for Roman tragedy. Comedy is Rome's weakest point. In history he regards Sallust as equal to Thucydides, Livy to Herodotus. Cicero is a match for any Greek orator; Quintilian compares his style with that of Demosthenes. Caesar might, if he had had the leisure, have equalled him by reason of his vigour, acumen, and elegance of language. Seneca's style is condemned, as spoilt by every kind of error, but his matter is good.

Book XII treats of the moral qualifications and discipline of the finished orator (in the words of Cato '*vir bonus dicendi peritus*').

Institūtiō'nēs, see *Gaius* and *Justinian*.

Institūtiō'nēs Dīvī'nae, see *Lactantius*.

Intercessio, at Rome, the veto which an official might impose upon the public acts of a colleague or official of lower rank. Tribunes of the plebs had the right of *intercessio* against any official (except a dictator). This tribunician power was temporarily restricted under Sulla's constitution.

I'nuus, see *Faunus*.

Ī'ō, in Greek mythology, daughter of Inachus, king of Argos. Zeus fell in love with her, and turned her into a heifer to conceal her from the jealousy of Hera (q.v.). But Hera obtained the heifer from Zeus and set the herdsman Argos, who had eyes all over his body, to guard her. Hermes contrived to kill Argos, whereupon Hera sent a gadfly to persecute Io, and force her to long wanderings, in the course of which she came to Egypt. Here she bore a son Epaphos, and was thereafter wor-

The play deals with that part of the legend of Iphigenia (q.v.) which relates to her life in the land of the Tauri as priestess of Artemis. The heroine is represented as a woman who has long brooded over her wrongs, bitter against the Greeks who have sought to murder her, yet longing for home. The coming of Greeks to the Tauric Chersonese for the first time in her priesthood and the discovery that she is required to sacrifice her own brother (see *Iphigenia*) awaken her natural feelings of affection. A plan of escape is concerted; Thoās, king of the Tauri, is fooled; and Iphigenia and Orestes, with Pylades, escape, taking the image of the goddess.

Ī′phitus (*Iphitos*), see *Heracles*.

Ipsus, Battle of, see *Macedonia*, § 2.

Ī′ris, in Greek mythology, the goddess of the rainbow. She was the daughter of Thaumās (son of Pontus, the Sea) and Electra (daughter of Oceanus, q.v.), and consequently sister of the Harpies (q.v.). Iris is not only a personification of the rainbow, but also the messenger of the gods, particularly of Hera. In Virgil the rainbow is the path along which she travels. She was the wife of Zephyrus, the west wind.

Ī′rus (*Iros*), in the 'Odyssey' (q.v., xviii), the beggar with whom Odysseus fights.

Īsae′us (*Isaios*), an Athenian orator, of whose life little is known. He is represented as by birth either an Athenian or a Chalcidian, and appears to have been born about 420 B.C. and to have died about 350. He was a pupil of Isocrates (q.v.), and a professional writer of speeches for litigants. He took no part in political life. Of some fifty speeches with which he was credited, eleven and part of a twelfth have survived. The eleven all deal with cases of inheritance and are important as illustrative of Athenian testamentary law. He was considered 'clever in elaborating pleas for the worse part'. He imitated Lysias in plainness and simplicity of language, but was more elaborate in logical proof and more vigorous in controversy. In these latter characteristics he influenced Demosthenes.

Isidore of Seville, see *Texts and Studies*, § 6.

Ī′sis, a great Egyptian goddess, sister and wife of Osiris (q.v.) and mother of Hōrus. She represented the female productive force of nature, in which capacity her symbol was the cow. She was also, with Osiris, ruler of the lower world. Her worship was adopted in Greece, with mysteries akin to those of Demeter (q.v.), and spread also to Rome. (See *Religion*, § 5.)

Islands of the Blest, in Greek mythology, islands in the stream Oceanus, far away in the west, extremely fertile, where the blessed among the dead live again in bliss. They were described by Hesiod (W. and D., 170 et seq.), Pindar (Ol. ii. 68 et seq.), and Horace (Epod. xvi. 41 et seq.). The idea perhaps reflects the tales of mariners who had reached islands off the W. coast of Africa. See *Elysium*.

Ismē′nē, see *Oedipus*.

Īso′cratēs (*Isokratēs*) (436–338 B.C.), a great Athenian orator, son of Theodōrus, a man of some wealth. He came under the influence of Socrates (Plato in the 'Phaedrus' makes Socrates prophesy the young man's future greatness either as an orator or a philosopher), and of the Sophists, especially of Gorgias (q.v.). He was debarred from public life by a weak voice and lack of nerve. He lost his fortune in the latter part of the Peloponnesian War, and appears to have fled from the tyranny of the Thirty to Chios, where he taught rhetoric, and to have returned to Athens on the restoration of democracy. For a period he wrote speeches for litigants. About 392 he opened a school at Athens and also began to write political discourses. The school was distinguished from those of the Sophists by the greater breadth of the education it gave and by the high moral tone of the instruction; also by its method, which relied greatly on the efforts and hard work of the pupils themselves. It became famous, and pupils came to it from all parts of the Greek world; among these were men subsequently distinguished as politicians, orators, and historians. The political writings of Isocrates were chiefly devoted to the cause of the unity of Greece. In his 'Panēgyricus', published in 380, he urged Athens and Sparta to lay aside their rivalry and unite against Persia. When this appeal failed, his pan-Hellenism took another form: he sought for a strong man who should assume the leadership of united Greece in an expedition to Asia, and hoped to find him, first in Dionysius I of Syracuse, then in Archidamus III of Sparta, and finally in Philip of Macedon (herein sharing in a measure the ideas of Aristotle). This conception of the interests of Greece and Athens, the failure to perceive the danger that it involved to the independence of the latter, naturally brings Isocrates into contrast with Demosthenes (q.v.). His political discourses also include other themes of a more limited scope (see below). Isocrates died, at a great age, shortly after Chaeronea (q.v.), it is said by suicide. If this is true, the reason of the act may be, not that Philip had been

the N., Etruscans (q.v.) S. of these, Greeks in the S. of the peninsula, and in the centre an agglomeration of kindred tribes, Umbrians, Sabellians, Oscans, and Latins. The physical characteristics of the country are no less varied than were its inhabitants, from the Apennines and other ranges, which produced breeds of hardy, frugal mountaineers, to the warm southern seaboard, where Greeks led an easy and luxurious life, e.g. at Sybaris and Croton. The achievement of Rome during the republican period was to conquer and absorb all the inhabitants of the peninsula, receiving from them in return influences that are clearly seen in her literature. It is, in fact, remarkable how few authors Rome herself produced (see *Birthplaces*). Virgil, Livy, and Catullus, for instance, came from northern, Horace and Ovid from southern Italy.

I'thaca (*Ithakē*), the island-kingdom of Odysseus, in the Ionian Sea, near Zacynthus (Zante), 'lying low, furthest up the sea-line toward the darkness', 'a rugged island'. See *Odyssey*.

Ithō'mē, Mount, a lofty rock in the centre of Messenia, where in 464 B.C., after the great earthquake of Sparta, the Messenian serfs, having revolted against the Spartans, took refuge. There they were blockaded and not reduced until 459 (or 454). On the slopes of Ithome, after the defeat of Sparta at Leuctra, Epaminondas (q.v.) in 370–369 founded a new citadel [o]f Messene, as a stronghold against the [S]partans.

[It]inerā'ria, the Latin name for lists of [st]ations on the Roman roads and of the [di]stances between them. The most impor[tan]t of those which have survived is the ['It]inerarium Antonini Augusti', an official [lis]t of the roads in the Roman empire, [wit]h the distances between stations, prob[abl]y compiled early in the 3rd c. A.D. and [em]bodying a good deal of information [fro]m the 2nd c. Nothing is known of [its a]uthor. Another example is the 'Iti[nera]rium Hierosolymitānum' or 'Burdi[gale]nse' (the 'Jerusalem Itinerary') of [A.D.] 333, giving the route of a pilgrimage [from] Bordeaux to Jerusalem, by Arles, ..., Constantinople, and Antioch. ... the 'Peutinger Map' see *Maps*.

...s (*Itulos*), see *Aedon*.

... (*Itus*), see *Philomela* and *Aedon*.

... or Asca'nius, the son of Aeneas ...*neid*).

... in Greek mythology, a Thessalian ...arried Diā, daughter of Dēïoneus ...oneus). When his father-in-law ... fetch the bridal gifts that had been promised, Ixion contrived that h[e] should fall into a pit containing burnin[g] coals. For this murder he obtained puri[fi]fication from Zeus. Ixion with gross in[-]gratitude tried to win the love of Hera. Thereupon Zeus formed a cloud, Nephelē, to resemble Hera, and by her Ixion became the father of the Centaurs (q.v.). As a punishment for his crimes Ixion in the underworld was bound on a wheel that turned for ever.

J

Jāni'culum, a hill on the right bank of the Tiber opposite Rome, probably occupied in the main, during republican times, by tradesmen and their guilds. An ancient outwork of the city, protecting it against attack from the north, stood on the hill; this was thought to have been founded by Janus (Aen. viii. 357). The removal of the flag from the Janiculum was a signal that the enemy were approaching and that the Campus Martius was in danger, and put a stop to public business. It was the removal of this flag by the praetor Q. Metellus Celer that brought to a close the trial (in 63 B.C.) of Rabirius, whom Cicero was defending. (See *Pro Rabirio*). See also *Janus*.

Jā'nus, in Roman religion, was probably *Diānus*, the male counterpart of Diana. He was originally one of the principal Roman gods: the 'god of gods' in the song of the Salii (q.v.), the first to be mentioned in prayer, and the first to receive a portion of the sacrifice. His connexion with the door (*jānua*) has been much discussed. According to Frazer (on Ov. Fast. i. 89) it is probable that *janua* was called after him. The regular Latin word for 'door' is *foris*, and it may have been customary to set up a symbol of Janus at the principal door of the house, which might be known as *janua foris*. Ovid (Fast. i. 117 et seq.) describes Janus as the custodian of the universe, the opener and fastener of all things, looking inward and outward from the gate. He developed into the god of beginnings, e.g. of the first hour of the day, and of the first month of the year, *Jānuārius*. The temple of the national Janus was a small bronze shrine in the Forum, with doors on its eastern and western sides. The doors stood open in time of war and were closed in time of peace. Livy records that from the time of Numa the shrine had been closed only twice, after the First Punic War and after the victory of Octavian at Actium (31 B.C.). Augustus in the 'Monumentum Ancyranum' mentions that it had been thrice

closed in his reign. There is an impressive [illegible]

immigrant, according to some accounts from Greece, who settled on the Janiculum (so named after him).

Ja'son (*Iasis*), see *Argonauts*.

[illegible]

He decided to display the strength of his army at the next Pythian festival and to preside at the games, and made preparations to this end; but was assassinated in 370, while sitting to hear petitions, by seven young men who approached him under pretence of laying a dispute before him.

Je'rome, St. (*Hieronymus*) (c. A.D. 340–420), was born at Stridon near Aquileia in Dalmatia, of a well-to-do Christian family. (He is called in the titles of his works [illegible]

Sophronius was the friend who translated several of his works into Greek.) He was educated at Rome (a pupil of Donatus, q.v.), then returned to Aquileia and adopted the practice of asceticism (in reaction from a period of dissipation). After living for some time at [illegible]

Constantinople (where he received instruc- [illegible]

founded a monastery over which Jerome presided, and three convents for women which she herself directed. Jerome's was an ardent, passionate, intensely human nature, and it is reflected in the vivid [illegible]

seat and asked his condition, and when he replied that he was a Christian, the answer was, 'Mentiris, Ciceronianus es, [illegible]

charm, combining fact and imagination, (2) the 'Chronicle', a translation of the Greek chronicles of Eusebius of Caesarea, with the addition of certain facts of general [illegible]

closely the information given by Eusebius so far as the latter had dealt with those writers. He includes certain heretics and even a few profane writers such as Philo Judaeus, (4) the translation of and commentary on the Scriptures. The authorita- [illegible]

the study at Bethlehem. He now undertook a complete retranslation of the O.T. into Latin from the Hebrew. He had already made a translation of the N.T. from the Greek, using as a basis earlier Latin translations (Latin versions of the Bible earlier than Jerome are called 'Old Latin'). He also wrote at least sixty-three volumes of commentaries on the text, paying special attention to the prophets. His version of the Scriptures, at first received with hostility, gradually established itself, and became known as the Vulgate (q.v.) or common text, which, as revised by order of Clement VIII, is now the authorized text of the Roman Catholic Church.

Jewelry, see *Toreutic Art*.

Joca'sta (*Iocastē*, *Epikastē* in Homer), the mother and wife of Oedipus (q.v.).

John of Salisbury, see *Texts and Studies*, § 8.

Jōsē'phus, Flavius (A.D. 37–c. 100), a Jewish statesman and soldier, the author (in Greek) of an 'Early History of the Jews' (*Ioudaikē Archaiologiā*) to A.D. 66, and of a 'History of the Jewish Wars' (*Peri tōn Ioudaikōn polemōn*) from the capture of Jerusalem in 170 B.C. by Antiochus Epiphanēs to its capture (which he witnessed) by Titus in A.D. 70. He earned the esteem of Vespasian and Titus and received Roman citizenship.

Judicial Procedure.

§ 1. *At Athens*

Under the democratic Athenian constitution of the 5th and 4th cc. B.C. the administration of justice was almost entirely in the hands of the popular courts, and the magistrates took a relatively small part in it. The Areopagus (q.v.) retained its ancient jurisdiction in cases of murder, malicious wounding, poisoning, and arson. The Boule and Ecclesia (qq.v.) dealt with misdeeds of officials and grave crimes against the State; and trifling cases, where the amount in dispute did not exceed ten drachmas, were finally disposed of by judges known as 'the Forty' (four drawn by lot from each tribe), a sort of justices of the peace. Most other cases fell within the jurisdiction of the popular tribunals developed from the Heliaea (q.v.). The judges (dicasts) composing these tribunals appear to have numbered 6,000; they were citizens over thirty and not disqualified in any way, distributed into ten sections numbered from A to K, so that each tribe should be represented in each section. From these the courts or juries (*dikasteria*) were selected by lot, in numbers varying from 201 upwards, according to the importance of the cases to be tried, but again so that each tribe should be represented. The distribution of the courts and cases was carried out by the Thesmothetae (see *Athens*, § 2). Each dicast received a fee of two obols (raised to three in 425) for a day's attendance.

Judicial suits were either public or private. In public suits, where (in most cases) some offence against the State was involved, the charge might be introduced either by some magistrate or by a private citizen. The case came first before one of the Thesmothetae, who prepared it for trial, and subsequently presided over the court where it was heard. The dicasts decided the verdict by vote, a shell or (later) a bronze disk placed in an urn. If the accused was convicted, accuser and accused each proposed a penalty (unless the penalty was fixed by law); and the dicasts decided by vote between the two proposals. The penalty might be death, imprisonment, banishment, disfranchisement, confiscation of property, or a fine. It usually took the last form. The amount varied from a few drachmas to very large sums. Demosthenes, for instance, was once fined twenty talents, Timotheus a hundred (qq.v.). The prosecutor was liable to a fine of 1,000 drachmas if he withdrew before the trial or failed to obtain one-fifth of the votes. The fines (and fees of the litigants) went to supply the fund from which the dicasts were paid.

The majority of private suits (on rights of property, debts, contracts, &c.) came first before the Forty, who, if the matter in dispute exceeded the small amount of ten drachmas, referred the case to arbitration by one of the public arbitrators (*diaitētai*), Athenians in their sixtieth year. Only if this failed did the case come before the courts for trial, on submission by the arbitrator. Accuser and accused were allowed sometimes two speeches each, sometimes only one. The length of the speeches, fixed according to the importance of the matter in dispute, was measured by a water-clock. The parties had to conduct their own cases, though they were normally allowed to call in 'friends' to assist them. Hence there were no barristers in Athens, only speech-writers (see *Logographi* (2)), who composed speeches for the parties to learn and deliver.

This judicial system had both advantages and disadvantages. It gave a considerable measure of security against injustice, for the intimidation or corruption of a large number of jurymen (especially as it was not known beforehand who these would be) was impossible. On the other

hand such juries were more susceptible to

the law establishing each. Sulla once

B.C. by the lex Calpurnia was not an

offences, by magistrates such as the

bership to the equestrian order (q.v.)

possessed by the emperor (unless he

eplaced by exile from Roman territory. 'his penalty as inflicted by the *quaestiones* ook the form of *aquae et ignis interdictio*, ne equivalent of exile, which *eo nomine* ras never inflicted by a republican court. uch executions as took place were generlly the result of exceptional circumtances, e.g. a *senatus consultum ultimum* (q.v.). The death penalty was more freuent under the empire. Fines, or some iminution of civil status (such as *infāmia*, disgrace'), were the most common penalies under the republic. In later times unishment became more varied and evere, including deportation to some esolate island, confiscation of property, enal servitude (e.g. in the mines), and ven scourging.

(2) CIVIL PROCEDURE. The civil jurislction, like the criminal, passed from the ing to the consuls, until in early republian times a special judicial magistracy, he praetorship, was instituted. About 40 B.C. a second praetor, the *praetor peregrinus* (as distinguished from the original *praetor urbānus*) was appointed to deal with uits in which foreigners were concerned. For the judicial functions of the praetors nd for the development of Roman civil aw under them, see *Law (Roman)*. See lso *Decemviri* and *Centumviri*.

Jugu'rtha, an illegitimate grandson of Masinissa (q.v.), king of Numidia. As a young man he served, at the head of a Numidian contingent, under the younger Scipio in the war against Numantia (134 B.C.) and earned Scipio's approval by his soldierly qualities. He was also ambitious and unscrupulous and learnt in Spain the venality of many of the Romans. After the death in 118 of Micipsa (who had succeeded Masinissa in 149), he put to death first one then the other of his cousins, Hiempsal and Adherbal, and made himself master of Numidia. In spite (according to Sallust) of Jugurtha's lavish use of bribery, the Roman people decided to crush him, and after two unsuccessful campaigns (111–110) sent the capable Q. Caecilius Metellus against him. Metellus repeatedly defeated Jugurtha, but found it impossible to subdue him. Finally, after Marius (q.v.) had replaced Metellus in the command and Jugurtha had taken refuge with Bocchus, king of Mauretania, Sulla, Marius's quaestor, persuaded Bocchus to betray the fugitive. Jugurtha was taken to Rome and put to death in 104.

The story of the war against him, with its many exciting incidents, is vividly told in the 'Bellum Jugurthinum' of Sallust.

Jū'lia. Among the numerous Roman ladies who bore this name, the following are the most important. (1) Aunt of Julius Caesar and wife of Marius. (2) Sister of Julius Caesar *and mother of Atia, the* mother of Augustus. (3) Daughter of Julius Caesar and wife of Pompey; she died in 54 B.C. (4) Daughter of Augustus and Scribōnia, and the wife first of Agrippa (q.v.), then of Tiberius the future emperor. She was banished by Augustus for her profligate conduct. (5) Livia (q.v.), the wife of Ti. Claudius Nero and afterwards of Augustus; she was known later as Julia Augusta. See genealogies on pp. 85 and 231.

Jū'lia Domna, of Emesa in Syria, the second wife of the emperor Sevērus and mother of Caracalla, a woman of great intelligence and character, 'the patroness of every art, and the friend of every man of genius' (Gibbon, c. vi).

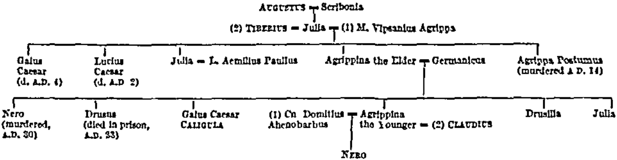
Jū'lia, GENS, a distinguished patrician *gens* (or clan) at Rome, which claimed descent from Iulus (Ascanius) the son of Aeneas, and through them from Venus. To this *gens* belonged Julius Caesar, and Augustus through his adoption by Caesar.

Ju'lian (*Flāvius Claudius Jūliānus*), Roman emperor A.D. 361–3, surnamed by Christian writers 'The Apostate'. He was *the son of a half-brother of Constantine* (q.v.). He was educated in the doctrines of Christianity (which he disliked) under the harsh and suspicious control of his cousin Constantius, but his affection was for the Greek classics, and he reluctantly gave up his studies at Athens for the cares of State. When he ascended the throne he revealed himself as a pagan, and did what he could for the conservation of Hellenism and the restoration of the ancient religion. He tried to bring about a religious revival at Antioch and made himself very unpopular there; he avenged himself by writing a satire on that city entitled 'Misopōgōn' ('Beard-hater', perhaps in allusion to the luxurious and effeminate Syrians). He also wrote a satirical treatise 'Against the Christians' (known to us only by the refutation of Cyril) and other works. He was a man of religious and moral tendencies, but bitter and aggressive. He was killed in the third year of his reign in an expedition against the Persians. He founded a secular library at Constantinople, which was destroyed by fire in 491. The story that he was murdered by a Christian and died exclaiming 'Vicisti, Galilaee' ('Thou hast conquered, Galilean') is unfounded. It is referred to in English literature, e.g. by Swinburne in the 'Hymn to Proserpine' (*Poems and Ballads*, First Series, 1866).

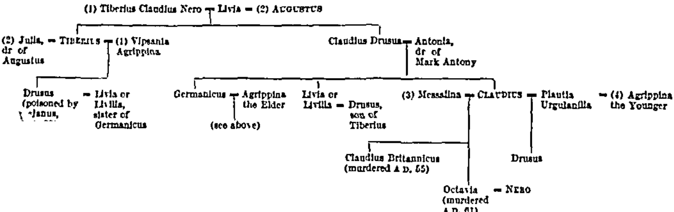
Julio-Claudian Family, GENEALOGY OF

1. *Direct descendants of Augustus*

(Names of the emperors are printed in capitals.)



2. *Step-children of Augustus*



tains a few striking passages, such as the description of the multitude of Athenians pouring out to see Alcibiades on his return from exile (v. 4), and of Brennus and his army at Delphi (xxiv).

Justi'nian (*Justinianus*), Roman emperor [illegible]

[illegible] It was by Justinian's order that the schools of philosophy at Athens were closed in 529.

Jūtu'rna, an Italian goddess of fountains. It was at her spring, near the Forum, that Castor and Pollux were said to have watered their horses after the battle of Lake Regillus. The temple of Juturna at Rome was vowed to her by C. Lutatius Catulus during the sea-battle off the Aegatian Islands in 241 B.C. Virgil, in the 'Aeneid' (q.v., Bk. xii), gives her name to the sister of Turnus.

Ju'venal (*Decimus Jūnius Juvenālis*) a great Roman satirist, of whose life little is known with certainty. His birth may be conjecturally placed about A.D. 60–70. He was probably born at Aquinum, but an inscription found there, referring to a Junius Juvenalis who was tribune in a Dalmatian cohort and held two local offices, may refer to another member of the same family. The various lives of Juvenal which survive are of late date and contradict each other in some respects. [illegible]

[illegible] of Roman life as in strong contrast with that given by his contemporary, the younger Pliny. What is perhaps most remarkable in his writing is the power of evoking by a few graphic strokes a scene of Roman life (see in particular Satire III).

Juvenal found many admirers among English satirists. Chaucer in 'Troylus and Cryseyde' (iv. 197) appeals to his authority on the subject of wise prayers (Sat. x), and in the Wife of Bath's Tale paraphrases the 'cantabit vacuus'. Juvenal was a favourite of Skelton's, and influenced Hall and Donne. Dryden had a high regard for him, translated the Satires, and prefixed to them a pleasant essay on the Roman satirists [illegible]. Juvenal also influenced Pope. Johnson's poem 'London' is an imitation of the Third Satire; his 'Vanity of Human Wishes' an imitation of the Tenth. But

t's satire, with its *saeva indignatio*, is haps closest to the spirit of Juvenal. For the subjects of the various Satires e *Satires*.

uve'ntas, the Roman goddess of youth, dentified with Hebe (q.v.).

K

For Greek names beginning with K, see under C.

Knights, at Rome, see *Equestrian Order*.

Knights (*Hippeis*, L. *Equitēs*), a comedy by Aristophanes, produced at the Lenaea in 424 B.C., when Cleon was at the height of his power, after his success at Sphacteria. Demosthenes and Nicias (caricatures of those Athenian generals), slaves of Demos (personification of the Athenian People), are abusing Cleon, the leather-monger, a new favourite of Demos, and a spying flatterer of his master. They learn from a roll of oracles that Cleon is to be ousted from favour by a seller of black-puddings. One of this trade comes along, is told his promised good fortune, and that the knights will support him against Cleon. Cleon enters threateningly, but the chorus of knights arrive, and abuse and buffet him. They urge the Black-pudding man to stand up to him, and a furious quarrel between the two begins. The rest of the play is occupied with the contention of the two demagogues for the favour of Demos, by flattery, bribes, interpretation of oracles, and abuse of each other. The Black-pudding man wins the day. Finally it is revealed that his name is Agorakritos, 'the Choice of the Agora', and that he is to be the reformer and saviour of the State.

L

La'beō, MARCUS ANTISTIUS, an eminent jurist of the time of Augustus. He held to his republican views, and was the founder of a progressive school of lawyers, in distinction from that of Ateius Capito (q.v.), which was conservative.

La'beō, ATTIUS (1st c. A.D.), author of translations of the 'Iliad' and 'Odyssey' into Latin hexameters, which have not survived.

Labe'rius, DECIMUS (c. 105–43 B.C.), a Roman knight and writer of mimes (q.v.). According to Macrobius, his outspoken political criticism brought upon him the humiliation of being required by Caesar in 45 B.C. to appear on the stage and act in his own mimes, in competition with Publilius Syrus (q.v.). 'Necesse est multos timeat quem multi timent' was one of his thrusts at Caesar; it is said that when the line was spoken, the eyes of every one in the theatre turned towards Caesar.

Labyrinth (*Laburinthos*), the name given to the maze in Crete, said to have been devised by Daedalus (q.v.), where the Minotaur (see *Minos*) was kept. The word 'labyrinth' is of uncertain origin, perhaps from λάβρυς, a Lydian or Carian word meaning double-headed axe, a symbol of religious signification, found frequently incised on stones and pillars in Cretan remains of the Minoan period. The idea of a maze may have been derived from the intricate plan of the great Minoan (q.v.) palace at Cnossus.

Lacedae'mon (*Lakedaimōn*), see *Sparta*.

Lacedaemo'nians, *Constitution of the*, a work by Xenophon, see *Constitution of the Lacedaemonians*.

Lace'rna, see *Clothing*, § 3.

La'chēs, see *Plato*, § 2.

La'chesis, see *Fates*.

Lachmann, KARL, see *Texts and Studies* § 11.

Lacō'nia or **Lacō'nica** (*Lakōnikē*), a terr tory in the S. of the Peloponnese, bound on the W. by Mt. Tāygetus, on the S. a E. by the sea. It included a fertile pl through which flowed the Eurōtās, and capital was Sparta (q.v.).

Lacta'ntius, CAECILIUS (or CAE FIRMIANUS, was probably an African about A.D. 250, a pagan who becam fessor of rhetoric at Nicomēdia in Bi and was there converted to Christ In his old age he was appointed h stantine tutor to his son Crispus. his chief (Latin) writings on the C faith are his 'De Opificio Dei', a of the doctrine of Providence bas evidence of design in the human c 'De Ira Dei', refuting the pag that God is impassive and inc wrath; and the 'Institūtiōnes This last is a work of wide scop of Christian doctrine as a harm logical system; it is addressed t pagan readers and appeals Scriptures but to the testimo writers themselves. It begin ticism of polytheism and of sophies, and passes to an the Christian faith, of the of justice and morality, of and of immort creation, Lactantius has been critic

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...der C.

Knights, at Rome, see *Equestrian Order.*

Knights (*Hippeis*, L. *Equites*), a comedy by Aristophanes, produced at the Lenaea in 424 B.C., when Cleon was at the height of his power, after his success at Sphacteria. Demosthenes and Nicias (caricatures of those Athenian generals), slaves of Demos (personification of the Athenian People), are abusing Cleon, the leather-monger, a new favourite of Demos, and a spying flatterer of his master. They learn from a roll of oracles that Cleon is to be ousted from favour by a seller of black-puddings. One of this trade comes along, is told his promised good fortune, and that the knights will support him against Cleon. Cleon enters threateningly, but the chorus of knights arrive, and abuse and buffet him. They urge the Black-pudding man to stand up to him, and a furious quarrel between the two begins. The rest of the
...y is occupied with the contention of the
...o demagogues for the favour of Demos,
...flattery, bribes, interpretation of oracles,
...nd abuse of each other. The Black-
...udding man wins the day. Finally it is
...vealed that his name is Agorakritos,
'the Choice of the Agora', and that he is
to be the reformer and saviour of the State.

L

La'beō, Marcus Antistius, an eminent jurist of the time of Augustus. He held to his republican views, and was the founder of a progressive school of lawyers, in distinction from that of Ateius Capito (q.v.), which was conservative.

La'beō, Attius (1st c. A.D.), author of translations of the 'Iliad' and 'Odyssey' into Latin hexameters, which have not survived.

Labe'rius, Decimus (c. 105–43 B.C.), a Roman knight and writer of mimes (q.v.). According to Macrobius, his outspoken political criticism brought upon him the humiliation of being required by Caesar in 45 B.C. to appear on the stage and act in his own mimes, in competition with Publilius Syrus (q.v.). '*Necesse est multos timeat quem multi timent*' was one of his thrusts at Caesar; it is said that when the line was spoken, the eyes of every one in the theatre turned towards Caesar.

Labyrinth (*Laburinthos*), the name given to the maze in Crete, said to have been devised by Daedalus (q.v.), where the Minotaur (see *Minos*) was kept. The word 'labyrinth' is of uncertain origin, perhaps from λάβρυς, a Lydian or Carian word meaning double-headed axe, a symbol of religious signification, found frequently incised on stones and pillars in Cretan remains of the Minoan period. The idea of a maze may have been derived from the intricate plan of the great Minoan (q.v.) palace at Cnossus.

Lacedae'mon (*Lakedaimōn*), see *Sparta.*

Lacedaemo'nians, Constitution of the, a work by Xenophon, see *Constitution of the Lacedaemonians.*

Lace'rna, see *Clothing*, § 3.

La'chēs, see *Plato*, § 2.

La'chesis, see *Fates.*

Lachmann, Karl, see *Texts and Studies*, § 11.

Lacō'nia or **Lacō'nica** (*Lakōnikē*), a territory in the S. of the Peloponnese, bounded on the W. by Mt. Tāygetus, on the S. and E. by the sea. It included a fertile plain through which flowed the Eurōtās, and its capital was Sparta (q.v.).

Lacta'ntius, Caecilius (or Caelius...
Firmianus, was probably an African, bo...
about A.D. 250, a pagan who became pr...
fessor of rhetoric at Nicomēdia in Bithy...
and was there converted to Christian...
In his old age he was appointed by C...
stantine tutor to his son Crispus. Am...
his chief (Latin) writings on the Chri...
faith are his 'De Opificio Dei', a de...
of the doctrine of Providence based o...
evidence of design in the human orga...
'De Ira Dei', refuting the pagan ...
that God is impassive and incapa...
wrath; and the 'Institūtiōnes Di...
This last is a work of wide scope, a ...
of Christian doctrine as a harmoni...
logical system; it is addressed to c...
pagan readers and appeals no...
Scriptures but to the testimony ...
writers themselves. It begins v...
ticism of polytheism and of pa...
sophies, and passes to an ex...
the Christian faith, of the Chr...
of justice and morality, of the...
creation, and of immortalit...
Lactantius has been criticized...

[illegible]

Lă'das (*Ladas*), a runner employed by Alexander the Great, famous for his swiftness. Ladas was the name of Lord Rosebery's Derby winner in 1894.

Lă'dōn, (1) a river of Arcadia, tributary of [illegible]

[illegible]

Laestrȳ'gonēs (*Laistrūgones*), see *Odyssey* (under Bk. x).

[illegible]

[illegible] of Cadmus (q.v.). See [illegible]

[illegible]

Augusta.

Lānuvī'nus, Luscius, see *Luscius Lanuvinus.*

Lāo'cōon (*Lāokŏōn*), see *Trojan Horse.*

The great German scholar and critic [illegible]

[illegible]

La'pithae (*Lapithai*), see *Centaurs.*

Lā'rēs (*Lărēs*), in Roman religion, spirits [illegible]

old, such as a wedding. These
like the Lares Compitales, were, in
's opinion, spirits of ancestors, but
egarded as good and beneficent, so
at least as they were treated with
espect. Other authorities (including
owa) regard the Lares as originally
c spirits, guardians of the farm, who
e invoked (in the words of Tibullus) to
e good crops and wine', and were only
n later time transferred to the house.
The *Lares Familiares* had their counter-
art in the *Lares Praestitēs* ('Guardians')
f the State. They had a temple at the
ead of the Via Sacra; the figure of a dog
stood between their images, and the
images were clad in the skins of dogs (be-
cause, according to Ovid, the dog is a
faithful guardian, like the Lar). In later
times the Lares were identified with the
Dioscuri (q.v.).

La'rvae, see *Lemures*.

Lā'sus (*Lāsos*) of Hermione in Argolis (b. c. 548 B.C.), an early Greek lyric poet, who is said to have been connected with the institution of dithyrambic contests at Athens under Hipparchus, and to have developed the form and music of the dithyramb (q.v.). It is said also that he was the teacher of Pindar. It was he who detected the forgeries of Musaeus (q.v).

Latifu'ndia (*Lātifundia*), in Roman territories, large agricultural estates, worked by slave labour under an overseer (*vilicus*), or later by *colōni*, tenants who degenerated practically into serfs. They were especially prevalent in Apūlia and Calabria, and later in Africa. Columella regarded the system as quite uneconomical. Pliny (H.N. xviii. 6 (7), 35) was of opinion that *latifundia* were the ruin of Italy. The smallholder had no chance, especially since so much land was turned into pasture tended by slave herdsmen.

Lati'nus, in Roman legend, son of Faunus and the nymph Marica, and through Faunus and his father Picus, according to Virgil, descended from Saturnus (q.v.). He was king of Latium and father of Lavinia, whom Aeneas married (see *Aeneid*). The name Latinos was known to Hesiod, who makes him a son of Circe (q.v.).

Lātō'na, see *Leto*.

Laudā'tiō Tu'riae, see *Women*, § 2.

Laurentian Library, see *Texts and Studies*, § 9, and *Libraries*.

Lau'rium (*Laurion*), see *Mines and Athens*, § 11.

Laus Pisō'nis, see *De Laude Pisonis*.

Lau'sus, (1) in the 'Aeneid' (q.v.), the son of Mezentius (q.v.). He is killed, while trying to save his father, by Aeneas. (2) The name of a son of Numitor king of Alba Longa, killed by his uncle Amūlius (Ov. Fast. iv. 55).

Lavi'nia (*Lāvinia*), in the 'Aeneid' (q.v.), daughter of Latinus (q.v.); she is betrothed to Turnus (q.v.), but is given by her father in marriage to Aeneas.

Law, Roman.

§ 1. *The Twelve Tables*

The history of Roman Law begins, fo[r] practical purposes, with the publicatio[n] in the middle of the 5th c. B.C. of th[e] 'Twelve Tables' (q.v., and see *Rome*, § 3). These were the codification of the customary law of the period. They remained for centuries the fount of all public and private law at Rome, and were still so regarded by Livy. They were modified to some extent by statute (the criminal law in particular underwent important changes by this method), and under the principate there were modifications by *Senatus consultum*, and some of importance by imperial rescript; but throughout late republican and early imperial times the main development of private law was not by enactment, but (1) by the qualified legislative power of the praetor, and (2) by the interpretative action of the *responsa prudentium*.

§ 2. *The Praetor's Edict*

There were under the republic two prin[-]
cipal kinds of civil procedure, the archai[c]
procedure *per lēgis actiōnem* and the pro[-]
cedure *per formulam*. The former probab[ly]
began to die out in the 3rd or 2nd [c.]
though it may have survived to the c[lose]
of the republic; our knowledge of it [is]
imperfect. Its characteristic feature [was]
a first stage, in which the judge [(the]
praetor) and the parties observed cer[tain]
technical rites laid down by law; [the]
slightest mistake in performing the [rites]
was fatal to the litigant. The proc[edure]
per formulam, introduced about 15[0 B.C.,]
was more elastic. It was divided [into a]
first stage before the praetor, who d[efined]
the law, and a second stage b[efore a]
juror (*jūdex*) or the standing court[s], who
decemviri or *centumviri* (qq.v.), who [decided]
the issue on the facts (these c[...]
should be observed, existed be[...]
formulary system). Before the p[raetor the]
case was said to be *in jūre*, before [the judex]
it was said to be *apud judic[em]*. [The]
discussion before the praetor, th[e issue]
defined by him in a written [...]
(the *formula*) to the *judex*, di[...]

niāna of A.D. 212, Roman citizen-as extended by Caracalla to all sub- of the empire, and Roman Law in equence became applicable to a great ty of *peregrini*, to some of whom, icularly the peoples of the East with r well-established institutions, it was suited. As a consequence local law l native customs persisted, and Roman w was modified to cover them. Roman aw, subjected after the transfer of the cal centre of government to Constanti-ople to further Hellenistic and Christian nfluences, lost much of its original national character. As expressed in its final form, the 'Corpus Juris' of Justinian (q.v.), it represents in part the effect of non-Roman influences. The main development of law in this period was by imperial constitutions, which were issued in the joint names of the Western and Eastern emperors and were normally valid throughout the empire. The Theodosian Code, issued by Theodosius II in A.D. 438, was a collection of those issued from Constantine onwards.

§ 6. *Diffusion of Roman Law in medieval and modern times*

The later diffusion of Roman Law was effected chiefly by peaceful penetration, radiating from two centres, Italy and Constantinople. After the Dark Ages a great impulse to its extension was given by the revival of legal study at the University of Bologna towards the end of the 11th c. Thence the study of the 'Corpus Juris' of Justinian spread to the universities of France, England, Spain, and Germany. The development of Canon Law for the regulation of ecclesiastical affairs, largely based on Roman Law, was a further stage in its diffusion. By the definite adoption of Roman Law, or by the codification on Roman principles of local customs, this law, more or less modified, prevails to-day in France, Italy, Belgium, Holland, Spain, Portugal, Greece, and in the territories acquired by some of these countries in other continents, such as Quebec, Louisiana, the Dutch East Indies, Ceylon. The law of Scotland is also partly based on Roman Law. In Germany a code, founded in part on Teutonic custom, came into force in 1900, but German law is still very Roman. In England from the time of Henry III, owing to the early development of independent English institutions, English Common Law has been established; but even here the influence of Roman Law has been appreciable. English Common Law prevails not only in England, Wales, and Ireland, but in most of the English dominions and dependencies (i.e. other than those where earlier settlers had established Roman Law, such as Quebec, S. Africa, Ceylon), and in the United States (except Louisiana). Modern International Law contains legal conceptions taken from Roman Law, notably that of the theoretical equality of all States. The Roman Law of Property also contributed to the part of International Law relating to the acquisition of territory.

§ 7. *Special features of Roman Law*

Among the many important and interesting features of Roman Law may be mentioned the following:

(1) The principle of *patria potestas*, the lifelong authority of the father over the person and property of his descendants an outcome of the family organization of primitive society. This authority, in the earliest form in which we find it, included power of life and death (and therefore also of chastisement), control of the marriage of son or daughter, and power of transferring them to another family or selling them. These powers over the persons of descendants were in course of time limited (already in the Twelve Tables some restrictions are apparent), and in the later imperial period were reduced to mere vestiges. But the father's control over the son's property remained extremely wide and effective; it was the result of the primitive notion of property as belonging to the family (and not to the individual) and administered by the head of the family It endured with certain practical modific tions (such as the *peculium* or permissi property of sons, slaves, and soldie until the time of Justinian.

With the *patria potestas* are connec (*a*) the Roman conception of *agnatic ship*, which included all the descend from a common male ancestor, with exception of those descended throu female (the reason being that if a w married, her children came unde *patria potestas* of her husband an thus lost to her own family); the te of the praetorian edict was to sub the more natural conception of c kinship, including all who can tr cent to a common pair; and (*b*) t *of Roman women*. A son becam chised on the death of his father his capacity to become thereupo of a new family. But a wom such capacity and in the ca remained under the 'perpetua of her nearest male relation guardians unless married *in m* as to come under the *manus* her husband). But this conce discredited, the control by gu

Laws (*Nomoi*), a dialogue by Plato, his last work. It shows decline of vigour and charm, the style is tortuous, the sentences very long, and it was perhaps left in an unfinished state. The interlocutors are an Athenian stranger, Cleinias the Cretan, and Megillus a Spartan. They converse as they walk from Cnossus in Crete to the cave and temple of Zeus. The Athenian does most of the talking. After a criticism by him of the laws of Lycurgus and Minos as directed only to superiority in war, whereas peace not war is the business of the legislator, there is a preliminary discussion of the principles of politics, and it is discovered that Cleinias is about to found a new colony. The Athenian proceeds to lay down for him its general polity, the number of its citizens and their distribution, its organization in respect of magistrates, marriage, property (including slaves), and the material conditions of life generally, education, festivals, and other regulations. The three last books are mainly occupied with criminal offences and their expiation.

Lea'nder (*Leandros*), a youth of Abȳdos who according to legend was in love with Hero, the beautiful priestess of Aphrodite at Sestos on the opposite shore of the Hellespont. Leander used at night to swim across to Hero, who directed his course by holding up a lighted torch. One tempestuous night Leander was drowned, and Hero in despair threw herself into the sea. See *Musaeus* (2). Marlowe's 'Hero and Leander', which he left unfinished, was published posthumously in 1598. Lord Byron swam from Abydos to Sestos in 1810, and published 'The Bride of Abydos' in 1813.

Lectiste'rnium, a religious ceremony adopted at Rome, after consultation of the Sibylline Books, in 399 B.C., and repeated later in great emergencies. Images of certain gods were laid on couches and a meal set before them. Cf. *Theoxenia*.

Lē'cythus (*lēkuthos*), see *Clothing*, § 2.

Lē'da (*Lēdā*), in Greek mythology, daughter of Thestios, king of Aetōlia, and wife of Tyndareus (*Tundareōs*), king of Sparta. She was loved by Zeus, who approached her in the form of a swan. Among her children were the twins Castor and Polydeuces (Pollux, see *Dioscuri*), Clytemnestra (see *Agamemnon*), and Helen (q.v.). Of these Castor, Pollux, and Helen are generally said to have been children of Zeus, but the accounts vary.

Legion (*legiō*), see *Army*, § 2.

Le'mnos (*Lēmnos*), a large island in the N. of the Aegean, where Hephaestus (q.v.) is said to have fallen when thrown out of heaven; it became a centre of his cult. For the story of the Lemnian women and the Argonauts see *Hypsipyle*. Herodotus relates that when the Pelasgians were driven out of Attica they occupied Lemnos, and later carried off a number of Athenian women. The Pelasgians afterwards became suspicious of the children of these women (for they banded together and spoke the Attic language), and therefore murdered them and their mothers; so that 'Lemnian deeds' became proverbial in Greece for atrocious deeds. Lemnos was acquired by Persia under Darius, but was retaken by Miltiades (q.v.) and passed under Athenian dominion.

Le'murēs or LARVAE, in Roman religion, spirits of the dead, regarded as maleficent and supposed to visit the houses of the living on the 9th, 11th, and 13th May, the festival of the *Lemūria*. To exorcise the ghosts, the householder threw black beans to them (to redeem therewith the living members of his family, whom otherwise the ghosts would carry off), and ushered them forth with the words, 'Ghosts of my fathers, go out' (Ov. Fast. v. 419 et seq.). Contrast the *Parentalia*, when the spirits of the dead were regarded as beneficent. Ovid indicates that the Lemuria was the older ceremony. For the curious superstitions of antiquity about beans, see Frazer on the passage in the Fasti above referred to. Beans were among the things that the Flamen (q.v.) Dialis might not touch.

Lēnaē'a, see *Festivals*, § 4.

Leo'nidas (*Leōnidās*), (1) king of Sparta and commander of the Greeks at Thermopylae (see *Persian Wars*). (2) Of Tarentum, a Greek writer of epigrams (*fl.* 274 B.C.), one of the best poets in the Anthology. His work is characterized by restraint and simplicity.

Leō'sthenēs, the Athenian general in the Lamian War (see *Athens*, § 7). See also *Hyperides*.

Leptinēs, *Against*, a speech in a public prosecution by Demosthenes. See *Demosthenes* (2), § 3 (*d*).

Lernae'an Hȳ'dra (*Hudrā*), see *Heracles* (*Labours of*).

Le'sbos, a large island off the coast of Mȳsia in Asia Minor, occupied by Aeolians at an early date (see *Migrations*). Its chief towns were Mitylēnē (or Mytilēnē) and Mēthymna. It was the birthplace of Sappho and Alcaeus (qq.v.). It formed part of the Delian Confederacy (see *Athens*,

important for their collections of classical manuscripts may be mentioned, besides the British Museum, the Bodleian at Oxford (founded by Sir Thomas Bodley (1545–1613), and opened in 1602), the Ambrosian at Milan (founded in 1609, and named after St. Ambrose, originally the private library of Cardinal Borromeo), the Laurentian or Medicean at Florence (which had its origin in the private collections of Cosimo and Lorenzo de' Medici in the 15th c.), and the Vatican library (built up by various popes, notably Nicolas V and Leo X). Venice is noteworthy for its manuscripts of Homer. Paris also has an important collection, but the bulk of the manuscripts acquired as a result of Napoleon's conquests were repatriated in 1815. Vienna (formerly the Imperial Library there) is also rich in classical texts, as are Munich and Madrid.

Lici'nian Rogations, in Roman history, proposals originally made in 376 B.C., and inally passed in 367, by the tribunes . Licinius Stolō and L. Sextius Laterānus, vith a view to reducing the political inqualities between plebeians and patricians nd to remedying the distress among the oor due to debt and the dearth of agricul- ral land (see *Rome*, § 3). Niebuhr says at their adoption saved Rome from being e of the many oligarchic States that have en buried and forgotten.

ctors, attendants who walked before tain Roman magistrates (consuls, dicta- , praetors, and the *Flamen Dialis*) ying the *fasces* (q.v.).

dell and Scott, see *Dictionaries*.

us (*Linos*), in Greek mythology, a hero e untimely death (in circumstances are variously told) was celebrated in e, the 'Song of Linus', sung annually Homeric days at harvest time. He rs to have had his origin in the word , or words *αἴ Λίνον*, in an ancient t or vintage song. The myth of s perhaps connected with the cele- of the changing seasons. Accord- nother tale, Linus was the teacher acles, who killed Linus with his e when the latter tried to punish

('frugality'), a rhetorical figure, *meiosis* (q.v.), in which emphasis ed by substituting for what one s opposite with a negative; e.g.

magnos jam videor duces
ecoro pulvere sordidos.
Hor. Od. II. i. 21–2.

Leilourgiā), at Athens, a public ch one of the wealthier citizens was required to perform. Descendants of Harmodius and Aristogiton (q.v.) were exempt; also archons and members of the Boule during their year of office. The principal ordinary or periodic liturgies (of which there were some sixty a year in the city alone, apart from the rest of Attica) were the following. (1) The CHOREGIĀ or provision of a chorus for one or other of the various lyric and dramatic contests (at the Panathenaea, Thargelia, Dionysia, and Lenaea; see *Festivals*, §§ 2–4, *Tragedy*, § 2, and *Comedy*, § 2). This was a very costly service and the *choregi* rivalled one another in lavish expenditure. A client of Lysias spent 15,000 drachmas on eight of these liturgies. (2) The GYMNASIARCHIĀ, the recruiting and training of one of the ten teams that competed in the torch race. Lysias records the cost as reaching 1,200 drachmas. (3) The ARCHITHEŌRIĀ or provision of the cost of a sacred embassy to one of the P- hellenic festivals. (4) The HESTIĀSIS provision of a banquet for the members the tribe or deme on the occasion of a fes val; this might cost 700 or 800 drachma

There were in the 5th c. some 1,2 citizens liable to these charges. Th undertook them in rotation, the heavi services being laid on the wealthier cit zens. The only method of escaping th charge was that of the *Antidosis* (q.v.).

In addition to the ordinary liturgies, there was also the extraordinary charge of the *Trierarchia*, or equipment of a trireme. This was imposed only or principally in time of war, and only on the wealthiest citizens. The State provided the hull, mast, and sails. The trierarch had to maintain these, supply the remainder of the equipment, provide and train the crew, and command in person (in the 5th c.). The State provided the pay of the crew. The cost of the service came nearly to one talent, and after the Sicilian Expedition it became necessary to allow the expense to be shared by two or three trierarchs. In 358, *summoriai* or companies of sixty citizens were set up to divide the expense; and later again the charge was spread over all but the poorest citizens in proportion to their property (see *Demosthenes* (2), § 4 (*a*)). Service in the cavalry, entailing the provision of a horse and servant, was a lighter form of extraordinary liturgy. After 457 an allowance was granted for the maintenance of the horse.

Litye'rsēs (*Lituersēs*), in Greek legend, son of Midas (q.v.), king of Phrygia. It is said he used to require all comers to help in the harvest, and if they did not surpass him in activity would kill or beat them, until a

B.C., so that his readers may draw therefrom the appropriate lessons. His general purpose is thus an ethical one. His attitude to the early legends which he relates is that he neither affirms nor denies their truth, but regards it as of no great importance; if some of them are not true, yet they resemble the truth. They illustrate, in fact, the old Roman character, which Livy idealizes. In general he appears to have relied upon earlier chroniclers and historians without making the fullest possible use of such original records as were available. He had neither the critical faculty nor the scientific method and insight of such historians as Thucydides and Polybius. He had no special knowledge of military or political affairs. He was not interested in meticulous accuracy. His narrative is in consequence not always historically trustworthy. It throws little light on economic conditions and social life in Rome. But Livy had enthusiasm for his subject, complete honesty (though his patriotism sometimes blinds him to Roman faults and his fairness is affected by his pro-senatorial prejudices), an art of graphic description and a sense of the dramatic that give great vividness to his characters and incidents. His prose is eloquent, clear, orderly, and abundant, developed from that of Cicero. Asinius Pollio (q.v.) saw in it an element of 'Patavinity' or provincialism.

Livy was much praised by his immediate successors, Tacitus, the Senecas, Quintilian, and drawn upon by Plutarch, Lucan, and other writers. He is little heard of in the Middle Ages, but the Renaissance adopted him with enthusiasm. Dante speaks of him as the historian 'who errs not' (Inf. xxviii. 12). The first edition of Livy was printed at Rome c. 1469. An English version of the extant books was made by the great Elizabethan translator, Philemon Holland (1552–1637). The important edition by the Danish scholar, J. N. Madvig, appeared in 1861–6.

Among the many famous and interesting narrative-passages in the extant books of Livy's history, the following may be mentioned:

Book I. The story of Romulus and Remus (4–7); the seizure of the Sabine women (9–13); the fight of the Horatii and the Curiatii and the death of Horatia (24–6); the coming of Lucumo (Tarquinius Priscus) to Rome (34); the accession of Lucius Tarquinius and the crimes of Tullia (46–8); the story of Lucretia, Sextus Tarquinius, and Brutus (57–60).

Book II. The execution of the sons of Brutus by their father (5); Horatius Cocles at the bridge (10); Mucius Scaevola's attempt to kill Porsena (12); Cloelia swimming the Tiber (13); Menenius Agrippa and the fable of the belly and the members (32); the meeting of Coriolanus and his mother outside Rome (40); the three hundred and six Fabii marching out against the Veientes (49).

Book III. The summoning of Cincinnatus from the fields to be dictator (26); Appius Claudius and Verginia (44–58).

Book IV. The fight between Cossus and the Etruscan king, in which the former won the *spolia opima* (q.v.) (19).

Book V. The siege of Veii, and the Gauls in Rome.

Book VI. The execution of M. Manlius Capitolinus.

Book VII. M. Curtius leaping into the abyss.

Book VIII. T. Manlius Torquatus ordering the execution of his son who, in defiance of orders, had fought and killed an enemy chief; P. Decius Mus devoting himself to death for the victory of his army; the wrath of Papirius Cursor against his Master of the Horse.

Book IX. The disaster of the Caudine Forks; and the interesting discussion of what would have happened had Alexander the Great encountered the Romans.

Books XXI–XXX, occupied with the narrative of the Hannibalic War, contain a multitude of exciting incidents and vivid descriptions. Only a few can be mentioned.

Book XXI. The character of Hannibal, the siege of Saguntum, Hannibal's crossing of the Alps, the battle of the Trebia.

Book XXII. The battle of Lake Trasimene, the fearful storm that Hannibal encountered on the Apennines, the conflict of Fabius with his impetuous Master of the Horse, the defeat of Cannae. Maharbal's criticism of Hannibal, that he knew how to conquer but not how to use his victory, is in Ch. 51.

Book XXIII. Hannibal at Capua, the enervation of his army, and the turning point of the war.

Book XXIV. The siege of Syracuse by Marcellus and the defensive devices of Archimedes (Ch. 34).

Book XXV. The capture of Syracuse and the death of Archimedes.

Book XXVI. Hannibal's approach within three miles of Rome (the land on which his camp stands is sold in Rome without reduction of price); Scipio Africanus is appointed commander in Spain at the age of 24, and captures Nova Carthago; his generosity and restraint in the treatment of a beautiful Spanish captive.

Book XXVII. The interception and defeat of Hasdrubal.

Book XXX. The romantic story of

of speech; and illustrates his points by a wealth of quotation. There are interesting comparisons of the 'Iliad' and the 'Odyssey', and of Demosthenes and Cicero. The author finds the chief examples of sublimity of style in Homer, Plato, and Demosthenes, of whom he speaks with enthusiasm; and in one place gives an ode of Sappho, otherwise not preserved, though it was translated by Catullus (Poem 51, 'Ille mi par esse deo videtur'). There is a notable passage in Ch. ix. 9 in which the writer points out, as an instance of grandeur in the representation of divinity, the first verses of the Book of Genesis.

This work evoked the memorable lines in Pope's 'Essay on Criticism',

Thee, bold Longinus! all the Nine inspire,
And bless their critic with a poet's fire.

. . . . . .

Whose own example strengthens all his laws;
And is himself the great sublime he draws.

Lo'ngus, see *Novel*.

Lotus-Eaters (*Lōtophagoi*), in the 'Odyssey' (q.v., ix), a fabulous people whose land Odysseus visits. They eat the lotus-fruit, whose property is to make those who eat it forget their home and desire to remain for ever in Lotus-land. See Tennyson, 'The Lotus-Eaters'.

[Lu]can (*Marcus Annāeus Lūcānus*) (A.D. [39–]65) was born at Corduba in Spain. He [was] grandson of Seneca the Rhetorician, [and] nephew of Seneca the Philosopher (qq.v.) and of the Gallio of Acts xviii. He was educated at Rome, partly under the Stoic Cornūtus, whose tuition he is said to have shared with Persius. He showed precocious brilliancy, was favourably noticed by Nero, and was advanced at an early age to the quaestorship. But he incurred the jealousy of the emperor over literary matters (Nero himself was a poet), is said to have been forbidden to write further poetry or to plead in the courts, and from indignation joined the conspiracy of Piso against the emperor. When this was discovered, Lucan, in spite of confessions and abject pleas, was commanded to take his own life. There is a biography of him by Suetonius.

Lucan wrote a number of minor works which are lost, among them an address to his wife, Polla Argentāria. His one surviving poem is the 'Pharsalia' (q.v.), the greatest Latin epic after the 'Aeneid'. Lucan's brilliance won the admiration of his contemporaries. Quintilian, while recognizing his qualities, adds 'magis oratoribus quam poetis imitandus'. Dante placed him as a poet with Homer, Horace, Ovid, Virgil, and himself (Inf. iv. 88–90). Chaucer set him on a column in the House of Fame.

Lu'cian (*Lūciānus, Loukiānos*) (c. A.D. 115–c. 200), born at Samosāta on the Euphrates, was apprenticed to a statuary, but soon abandoned this profession, and became a rhetorician. He travelled in Greece, Italy, and southern Gaul, earning his living by declamations. When he was about forty he settled at Athens and devoted himself to philosophy under the Stoic Dēmōnax, and to writing dialogues. But before long he renounced philosophy as a subject of dialogues (except for the exposure of false philosophers), and turned to the development of a new form of literature, the satirical dialogue, for which he is chiefly famous. In later life, under the emperor Commodus, he was appointed to a legal post in Egypt, which he appears to have retained until his death.

Among his writings on literary and quasi-philosophic subjects may be mentioned, (1) THE VISION (*Somnium*), a chapter of his early life, telling how he abandoned sculpture for learning; (2) NIGRINUS, which contains an interesting picture of the simplicity and peace of contemporary Athens contrasted with the turbid and luxurious life of Rome; (3) THE LITERARY PROMETHEUS (*Ad eum qui dixerat, 'Prometheus es in verbis'*), in which he describes the origin of his Satires, viz. a blend of comedy and dialogue; (4) THE WAY TO WRITE HISTORY (*De historia conscrībenda*), an amusing criticism of the eccentricities of contemporary historians, followed by an exposition of the qualities required in a history and its author; (5) The TRUE HISTORY (*Vēra historia*), a parody of the cock-and-bull tales of adventure put forward as true by ancient writers. (6) DEMŌNAX, an account of the character of the philosopher of that name, Lucian's teacher. (7) IMAGINES (*Eikones*), containing interesting references to the chief works of some of the great Greek artists, such as Phidias, Praxiteles, Polygnotus, and Apelles.

Lucian's satirical dialogues are numerous, and, together with his fantastic tales, are his most characteristic works, showing his humorous questioning spirit and hatred of shams, applied in particular to the myths of the old religion and to philosophy. Among the best-known of these dialogues are: (1) the DIALOGUES OF THE GODS (*Deorum Dialogi*) and OF THE SEA-GODS (*Marīnorum Dialogi*), short dialogues making fun of the myths about, e.g. the birth of Athene, Apollo's love affairs, the Judgement of Paris, the story of Poly-

Lucrē'tius Cārus, Titus (*c.* 99–*c.* 55 B.C.), generally known as 'Lucretius', a great Roman philosophical poet, of whose life very little is known. St. Jerome, in his version of the 'Chronica' of Eusebius, states that he was born in 94 B.C., was poisoned by a love-philtre, wrote in the intervals of madness some books which Cicero edited, and took his own life at the age of 44. We have no knowledge how far these statements may be accepted, though Cicero's letters show that he and his brother had both read the poet's work by 54 B.C., and there is independent evidence that he died in 55. His birth in 99 is inferred from a combination of this with the passage in Jerome. Lucretius was a friend of C. Memmius, the propraetor whom Catullus accompanied to Bīthȳnia, and to him he addressed his poem. He lived at a time when the old Roman religion had lost its hold on the educated classes and a general scepticism prevailed; but the gloom and uncertainty of the times no doubt rendered people superstitious and nervous. Lucretius remarks that even those who express contempt for the gods will in time of trouble sacrifice black sheep to them. He was himself a man of a scientific and inquiring turn of mind, and a convinced and ardent believer in the Epicurean system of philosophy. By his great didactic poem 'De Rerum Natura' ('On the Nature of Things'), in six books of hexameters, the fullest exposition we possess of that system, he sought to dispel the superstition and anxiety of his contemporaries.

After an invocation of Venus, the great creative force of nature, he sets forth the atomic theory of Epicurus, which, he holds, satisfactorily explains, and alone explains, the phenomena of the world. The atoms, infinite in number and eternal, endlessly falling through space by their own nature, colliding when they swerve a little from their path, form into masses, from which the universe by chance arrangement is built up. This universe and all that is in it act according to law, and there is no room in it for the gods and their interference. Popular religion and the terrors introduced by it have no foundation. Man is an exception to the general law of causation, for he retains free will, originating in that element of spontaneity in the atoms which causes them occasionally to swerve in their downward path. The soul, material in its nature, though composed of extremely rarefied elements, is mortal and dies with the body. To the proof of its mortality and to the folly of the fear of death Lucretius devotes the greater part of Book III. He proceeds to discuss the nature of sensation and the various biological processes, ending Book IV with a vigorous denunciation of love. In Books V and VI, after elaborating the explanation of the formation of the world, in which the gods have had no share and in which there is no design, and showing reasons for thinking that the world itself is mortal, Lucretius explains a number of celestial and terrestrial phenomena. Perhaps the most interesting part of the whole work is the section (v. 772–1457) in which he traces the origin of vegetable and human life, and with remarkable insight describes the development of primitive man and the birth of civilization. There is no specific treatment of the subject of moral conduct, but it is clear from various passages that Lucretius accepted the view of Epicurus. Pleasure and pain are the only guides to conduct, but by pleasure he understands the calm that proceeds from absence of pain and desire, and freedom from care and fear. He condemns the luxurious and artificial life of the day and contrasts with it the joys derived from simple tastes and the beauties of nature. There are indications that the work was left not quite completed. The style (unlike that of Catullus) shows the influence of the old Latin poets, Ennius, Naevius, Pacuvius, and Accius; and the author had read Cicero's translation of Aratus. He uses alliteration freely, and constructs new compound words, such as 'terriloquus', '*horrisonus*'.

The poem is a piece of earnest controversial writing, designed to instruct and convince rather than please, and much of the matter does not lend itself easily to poetical treatment. But the author's stately manner is in harmony with the magnitude of his theme; and the rapture of his reverential contemplation of nature, the ardour with which he combats what he regards as a debasing superstition, his sense of the beauty of rural scenery and of the pathos of human life, inspire many noble passages, as well as many vivid individual lines and phrases. One of his most striking similes is the comparison of a body at rest and yet composed of atoms in perpetual motion to a flock of sheep or armies engaged in battle, when seen from afar (ii. 308–32).

Lucretius aroused the admiration of Virgil ('Felix qui potuit rerum cognoscere causas'), of Statius (who speaks of the 'docti furor arduus Lucreti'), even of Ovid. But in the Middle Ages he appears to have been completely forgotten, and the preservation of his text seems to have hung at one time upon a single manuscript (see Munro's Introduction in his edition of Lucretius). Poggio obtained a manu-

as ... Women, § 2.

Lūcu'llus, Lucius Licinius (c 114–57 B.C.), a member of a noble but impoverished family, who showed ability as a general and statesman in Asia under Sulla in 87 B.C., and honesty and humanity as

also *Pro Archia*. He is said to have introduced the cherry into Italy from Cerasus in Pontus. There is a life of him in Plutarch, where his luxury is described.

Lū'di, the public games at Rome. Like the panhellenic games in Greece, they were closely associated with religion. Each

formance of plays, were added to the *Ludi Romani* in 240 B.C., when Livius Andronicus (q.v.) produced his adaptations from Greek drama. But this was not the occasion of the first public dramatic performances at Rome, for Livy states that in 364 B.C. pantomimic dances by

them.

The *Ludi Apollinares*, in honour of Apollo, were institu... at a perilous moment in the Secon... unic War. They were shortly afterwar... made annual on the proposal of the ...ador *urbanus* at a time of epidemic. They were extended from one to eight and then to nine days

was occupied with games in the Circus, the others with scenic performances.

The *Ludi Cereālēs* (12–19 April) were a plebeian festival in honour of Ceres (the tutelary goddess of the plebs). One day was given to games in the Circus.

The *Ludi Flōrālēs*, instituted in 238 B.C. and made annual in 173 B.C., were designed as an invocation to the goddess Flora, the protectress of blossom. Men decked themselves with flowers and women put on gay dresses and the period of the festival, 28 April–3 May, was a time of general merriment. The first five days were occupied with scenic performances (chiefly mimes), the last day with *venationes* (q.v.), the hunting of animals in the Circus.

All these games were given by the State, and the displays were supplemented at the cost of the magistrates concerned (aediles, curule or plebeian, except in the case of the *Ludi Apollinares*, which were under the direction of the *praetor urbanus*). The magistrates sought thereby to increase their popularity and chances of election to higher office.

Displays and hunting of large animals, first mentioned as occurring in 186 B.C., became a popular feature of the public games (see *Venationes*; we read in Cicero's letters how M. Caelius Rufus begged Cicero when he was governor of Cilicia to send him panthers). Gladiators (q.v.) were apparently not introduced in the official games till the end of republican times, though their displays, given by private persons, had by then become popular. For *naumachiae*, mimic sea-fights, see under that word.

§ 2. *Imperial period*

The games above enumerated were continued under the empire and others were added, of which the following are the most important:

The *Ludi Saeculārēs*, though strictly of republican origin, came into prominence only in imperial times. They appear to have been instituted, at an unknown date, in the hope of bringing to an end some period of national danger or distress, from pestilence or other cause. They were supposed to be held at intervals of a *saeculum*, which was commonly interpreted as either a hundred or a hundred and ten years. These games were celebrated by Augustus in 17 B.C. (31 May–2 June) and the ceremonies and performances of plays are recorded in detail in an inscription which survives (see *Epigraphy*, § 10); it was for this occasion that Horace wrote his 'Carmen Saeculare'. The *Ludi Saeculares* were celebrated again by Claudius in A.D. 47 (as the eight hundredth year from the founding of Rome), and by Domitian in A.D. 87 (about a century after the celebration by Augustus). On the latter occasion Tacitus the historian was one of the *quindecimviri* in charge of the ceremonies, and the celebration is referred to by Martial and Statius.

In the reign of Augustus were also founded *Ludi Martiālēs*, in honour of Mars (12 May), and *Augustālēs* (or *Augustalia*, 3–12 October) to celebrate the return of Augustus from the East. There were also birthday games (*natālicii*) in honour of Augustus and later emperors.

The *Agon Nerōniānus* was instituted by Nero in A.D. 60 in partial imitation of the Olympian Games. It was to be held every five years and to include chariot races, athletic contests, and contests in music and poetry. The *Agon Capitōlīnus* was instituted by Domitian in A.D. 86, also in imitation of the Olympian Games. It was held every four years and included athletic and musical contests.

Lūdus Trō'iae, a very old Roman game, which fell into abeyance in the later republic, but was revived by Julius Caesar and by Augustus. The meaning of 'Troiae' is obscure. The word is found on an Etruscan vase bearing the picture of two armed horsemen. Virgil (Aen. v. 596 et seq.) connects the *Ludus Troiae* with the games celebrated at the tomb of Anchises.

Lupercā'lia, a very ancient festival at Rome, held on 15 February, probably in honour of Faunus (q.v.), worshipped under the name Lupercus. Its purpose was to secure fertility for the fields, the flocks, and the people. The worshippers gathered at the Lupercal, a cave on the Palatine, where Romulus and Remus were supposed to have been suckled by the wolf. Goats and a dog were sacrificed. Two youths belonging to the colleges known as the *Luperci* (chosen from particular families), were smeared with the blood of the sacrifice, clad themselves in the skins of the slain goats, and ran a purificatory course round the Palatine (the ancient *Rōma Quadrāta*, see *Rome*, § 1), with strips of goat's hide in their hands. Women placed themselves on their course to receive blows from these thongs, which were believed to procure fertility. The thongs were called *februa*, that is 'means of purification', and the month in which the ceremony took place was called *februārius* (our February), the month of purification. Cf. Shakespeare, 'Julius Caesar', I. ii., which presents the famous occasion in 44 B.C. when Antony ran as a Lupercus, and in his course mounted the Rostra and offered Caesar the crown. The ceremony survived into

Christian times and was finally suppressed in A.D. 494. The etymology of the name, and the precise significance of the Luper-

designed to effect purification and protection from evil influences.

(q.v.).

Lycē'um (*Lukeion*), a grove and gymnasium near Athens

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Periander proposed to hand over his kingdom to Lycophron, and to go himself to Corcyra; but the Corcyraeans, to

coming to their

to death. For

ngeance on the

whole story, see

halcis (b. c. 325

the Hellenistic

Age (q.v.), to whom is doubtfully attri-

of the Roman power. Lycophron was also

Dionysus. He also carried a decree that official copies should be prepared and preserved of the works of the three great

flowed through it, and its capital was Sardis. Under the dynasty of the Mermnadae, which was founded by Gyges and ended with Croesus (q.v.) and reigned from the beginning of the 7th c. to the middle of the 6th c. B.C., a Lydian empire was formed. Its exact limits are not known, but it extended northwards to the Troad and pressed against the territories of the Greek cities on the coast. This empire was brought to an end by the Persian Cyrus (q.v.). To the Lydians is ascribed the invention of coinage. For the influence of its civilization on the Greeks see *Asia Minor*. Maeonia (whence *Maeonides*, q.v.) was an ancient name of Lydia, probably derived from Maeonian conquerors of Phrygian origin. See Pl. 8.

Ly'dia (*Lȳdia*), a Latin poem, probably incomplete, of which we have eighty hexameters. Owing to the fact that 'Lydia' is also mentioned in the 'Dirae' (q.v.) it was at one time associated with that poem and ascribed to Virgil. The author is unknown. It is a lament by a lover for the loss of his mistress.

Ly'gdamus, see *Tibullus*.

Ly'ncēus (*Lugkeus*), in Greek mythology, (1) son of Apharēus, and one of the Argonauts, whose eyesight was so keen that he could see through the earth. In a fight with Castor and Polydeuces (see *Dioscuri*), he and his brother Idas (an inseparable pair like their adversaries) were killed, as also was Castor. (2) A son of Aegyptus, and husband of Hypermnestra (see *Danaus*).

Lyre, see *Music*, § 1.

Lyric Poetry.

§ 1. *Greek Lyric Poetry*

Lyric poetry, meaning 'poetry sung to the lyre', is a term applied originally to songs accompanied by music; at first to *Scŏlia* (q.v.) or drinking songs, and to light songs of love; but always to songs as expressing the untrammelled and personal sentiments of the poets, as distinguished from epic and dramatic poetry. Lyric poetry had its origin in the Aeolian island of Lesbos, with Terpander, Sappho, and Alcaeus (qq.v.), and in Ionia with Anacreon (q.v.). It was accompanied at first on some kind of lyre. It employed a great variety of metres, of which the most characteristic were combinations of dactyls and trochees (see *Metre*, § 3). It was chiefly developed among the Dorians, where Terpander, who migrated to Sparta, is said to have established it. It there took the more solemn and elaborate form of the *Choral Lyric* (q.v.), accompanied by the flute as well as the lyre. This reached its greatest perfection with Pindar. The age of the great lyric poets ended about 452 B.C., when Pindar and Bacchylides wrote their last known odes. But by this time lyric poetry had found a new field in the choruses of the Greek drama. Greek tragedy was at first essentially lyric in character. The early tragedian Phrynichus was famous for the sweetness of his lyrics; and although as tragedy developed the chorus was more and more relegated to a subordinate position, the lyrical element continued a source of delight to the end of the period of the great tragedians. Lyrics are an important feature likewise in the comedy of Aristophanes, and there is often in his choruses 'a rush of real feeling and beauty, quickly apologized for and turned off with a laugh' (Murray). For the lyric metres of Greek drama, see *Metre*, §§ 2 and 3. For *Elegiac Poetry*, sometimes included under lyric poetry, see *Elegy*.

§ 2. *Roman Lyric Poetry*

The adoption in Latin of the Greek lyric metres presented great difficulty, especially with the restrictions that the Romans introduced, and the number of great Roman lyric poets is small. Livius Andronicus (q.v.) composed a national hymn to be sung by a choir of maidens; and Laevius (q.v.) was another early writer of lyrics, but only fragments of his work have survived. The two chief Roman lyric poets were Catullus and Horace, and they had no important successors (except perhaps Statius). Seneca used a variety of lyric metres in the choruses of his tragedies, Sapphics, Glyconics, Asclepiads; but without the metrical skill of the great Greek tragedians and without the variety of the strophic arrangement (see *Strophe*). See *Metre*, § 5.

Lȳsan'der (*Lūsandros*) (d. 395 B.C.), a Spartan naval commander in the latter part of the Peloponnesian War (q.v.), the victor of Aegospotami, a man of great courage and ability, but cruel and unscrupulous. He became very powerful in Greece after the defeat of Athens and established in that city the Thirty Tyrants (see *Athens*, § 5). He even received divine honours in Greek cities. But he was deposed by the Spartan ephors in consequence of his misgovernment and insubordination. He fell at the siege of the Boeotian city of Haliartus (395). We have lives of him by Nepos and Plutarch.

Ly'sias (*Lūsiās*), a great Attic orator, son of Cephalus (*Kephalos*), a wealthy Syracusan, who settled as a metic at Athens on the invitation of Pericles. There Lysias was born about the middle of the 5th c.

Piraeus. At the age of fifteen Lysias, with one or both his brothers, went to Thurii and is said to have studied rhetoric under Tisias of Syracuse, himself a pupil of Corax

[illegible]

... different persons). Lysias wrote ...

that he wrote a defence for Socrates to speak at his trial, but that Socrates refused it. After Socrates' death, at some date later than 392, the sophist Polycrates

[illegible]

A herald, talking broad Doric, comes from Sparta, a peace conference follows, Lysistrata scolds both sides and urges reconciliation, peace is made, and all ends in a banquet and a procession of Athenians and Spartans, each man with his wife. As results from part of the theme of the comedy, there are passages of gross indecency.

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Mabillon, JEAN, see *Texts and Studies*, § 11.

Maca'ria (*Makariā*), see *Heracles* (*Children of*).

Macedonia and the Macedonian Empire.

§ 1. *Early history to Alexander the Great*

Macedonia, in the times of the early Macedonian monarchy, was the country bordering the W. and N. shores of the Thermaic Gulf, from Mt. Olympus to the Strymon; but its territory was much enlarged by Philip II in the 4th c. B.C. Its inhabitants in historical times were of Greek stock, a military people, who held in varying degrees of subjugation the Illyric tribes of the hilly country to the W. and N. The Macedonian monarchy retained primitive characteristics. On the death of the king, his successor was appointed by the army, the free citizens in arms. The king had his 'Companions', retainers bound to him by personal ties of allegiance. The Macedonian kings claimed to be in origin Argives, and a good deal of early Greek chronology was falsified by later Greek historians in trying to make this claim plausible.

At the time of the invasion of Xerxes (see *Persian Wars*), the Macedonian king, Alexander I, played an ambiguous part, nominally allied with the Persians, but showing sympathy with the Greek cause. Perdiccas II (d. 413 B.C.) played an equally shifty part, as between Athens and Sparta, at the time of the Peloponnesian War. Archelaus, who succeeded him (413–399), is notable for his sympathy with Greek culture: he invited to his court at Pella Euripides, Agathon, Choerilus of Samos, the musician Timotheus, and the painter Zeuxis (qq.v.). But the importance of Macedonia in Greek history begins with the accession to power of Philip II and culminates in the reign of his son, Alexander the Great. For this phase see *Philip* and *Alexander*.

§ 2. *The struggle for Alexander's succession* (323–280 B.C.)

The death of Alexander in 323 left no competent successor in his family. Philip Arrhidaeus, his half-brother, was illegitimate and mentally unfit; he was executed by Olympias in 317. Alexander, son of Roxana, was not born until after his father's death; he fell into the power of Cassander (see below) in 316 and was ultimately put to death. It was decided by the Macedonian army at Babylon that Antipater, Alexander's representative in Europe, should be confirmed in his position as ruler of Macedon; Perdiccas was appointed regent of the empire, and the satrapies allotted to various generals, Egypt to Ptolemy, Great Phrygia to Antigonus, Thrace to Lysimachus, Cappadocia to Eumenes, &c. There followed during nearly half a century a complicated struggle for the fragments of Alexander's empire. Perdiccas was overthrown by a coalition of satraps (he was murdered while attacking Egypt). A new settlement was adopted at Triparadīsos (320) by which Antipater was made regent of the empire and satrapies were redistributed (Seleucus received Babylonia). Antipater died the next year and Antigonus becomes the leading figure, aspiring to rule all the empire. He proclaimed himself and his son, Demetrius, kings in 306, and Ptolemy, Seleucus, Lysimachus, and Cassander (the son of Antipater) also took the royal title. This marks the dissolution of Alexander's empire. Antigonus was defeated and killed at Ipsus in Phrygia in 301, and his territories were divided between the victors, Seleucus and Lysimachus. His place in the struggle was taken by his son Demetrius Poliorcētēs ('the Besieger'), who after Cassander's death became king of Macedon and master of nearly all Greece. Already in his father's time, in 307, he had captured Athens and ousted Demetrius of Phalerum (q.v.), Cassander's viceroy. He received his surname Poliorcetes in consequence of a prolonged siege of Rhodes (304), which he failed to take. His career ended in an unsuccessful invasion of Asia. There is a life of him by Plutarch. Ptolemy, Seleucus, and Lysimachus remained. The division of Asia Minor after Ipsus between Seleucus and Lysimachus had left the seeds of future quarrels. In 282 Seleucus attacked his rival and defeated him at Corupedium (near Magnesia in Lydia); Lysimachus died on the field. Seleucus himself was assassinated in 280 by Ptolemy Ceraunus (*Keraunos*, a son of Ptolemy I), who became king of Macedonia. With the death of Seleucus the possibility of the reunion of Alexander's empire under one ruler came to an end. He was the last survivor of Alexander's marshals, for Ptolemy I had died in 283. For the later *Diadochi*, or successors to the empire of Alexander

the Great, see under *Alexander, Ptolemies, Seleucids*.

§ 3. *The Antigonids and the struggle with Rome*

In 279 Macedonia was invaded by a Celtic people known as Galatians (or Gauls). They broke into several parties: one swept over Greece and reached Delphi, but was driven back; another stayed in Thrace; a third passed into Asia Minor. In resisting this invasion Ceraunus was killed. He was succeeded by Antigonus Gonatas, son of Demetrius Poliorcetes, named Gonatas, it seems, because born at Gonni or Gonnoi in Thessaly. Gonatas was interested in philosophy and history and drew literary men to his court. He proved a vigorous and successful ruler (277–39) and established the *Antigonid* dynasty in Macedonia. This dynasty maintained a partial control over Greece, varying in extent from time to time as a result of such incidents as the Chremonidean War (see *Athens*, § 8), the interventions of the Ptolemies and of Pyrrhus (qq.v.), and the activities of the Aetolian and Achaean Leagues (qq.v.). The control was exercised in some states by means of Macedonian garrisons. In others Gonatas established his own supporters as tyrants. After Gonatas the most prominent of the Antigonids was his grandson Philip V (221–179), a man of remarkable energy and unrestrained ambition, largely responsible for bringing Greece under Roman domination. The operations undertaken by Rome against Illyrian pirates in 229 and 219, in which she had the support of the Greek cities of Apollonia and Epidamnus, brought nearer the prospect of a collision between Rome and Macedonia. In 216, when Rome was in the crisis of the Second Punic War, Philip entered upon a naval adventure in the Adriatic within the Roman sphere of influence, and in the following year offered an alliance to Hannibal. By this embroilment with Rome, coupled with his ruthless piratical expeditions against Greek states of the Aegean, he brought about the successive Macedonian Wars (First Macedonian War, 215–205; Second Macedonian War, 200–197), as a result of which Rome assumed the position of arbiter in the affairs of Greece. The first war was inconclusive. In the second Philip was defeated by Q. Flamininus at Cynoscephalae in 197 and his rule thereafter was limited to Macedonia proper. In the course of the Third Macedonian War, when Philip had been succeeded by his son Perseus, the Macedonian army was practically annihilated at the battle of Pydna (168) by the consul Aemilius Paullus (q.v.), and this was followed by the dethronement of the Antigonids, and the break-up of the Macedonian realm into four federal republics. The end came twenty years later, when an attempt by a pretender to reunite Macedon was defeated by Caecilius Metellus, and the country was constituted a Roman province.

§ 4. *The Macedonian Princesses*

No sketch of Macedonian history would be complete without some reference to the great Macedonian princesses, women of ability and character, who played a large part in affairs. Outstanding among them was Arsinoe II Philadelphus (see *Arsinoe* (2)), who as the wife of her brother Ptolemy II was the true ruler of Egypt and brought her country triumphantly out of an unpromising war with Antiochus I. She was deified in her lifetime and her head appears with her husband's on the coinage. Cleopatra Thea, daughter of Ptolemy Philometor and wife of Demetrius II, was a powerful Seleucid queen, who coined in her own name. Berenice, wife of Ptolemy III, was another important queen, whom Callimachus celebrated in a poem. Finally came Cleopatra VII, the last of her line, famous for her beauty, her lack of moral scruple, the part she played in Roman history, and her tragic end.

Macedonian Wars of Rome, see *Macedonia*, § 3.

Ma'cer, Aemilius (d. 16 B.C.) of Verona, was the author of Latin didactic poems, 'Ornithogonia' on birds and 'Theriaca' on snake bites, which have not survived. He was a friend of Virgil (the Mopsus of the 5th Eclogue) and of Ovid.

Ma'cer, Gaius Licinius (d. 66 B.C.), orator and annalist, the father of the poet Calvus (q.v.). He claimed to have consulted, for the purpose of his Annals, certain *libri lintei* or ancient chronicles. His annals have not survived.

Macha'on and Podalei'rios, in the Iliad, sons of Asclepius (q.v.), and surgeons of the Greek host.

Macro'bius (*Macrobius*) **Theodo'sius**, generally known as 'Macrobius', a distinguished Roman writer and philosopher who flourished about A.D. 400. He was not, according to his own statement, of Roman birth. He makes no direct reference to Christianity in his works, and the prominence that he gives in his 'Saturnalia' to the eminent pagans Praetextatus and Symmachus (see below) shows [illegible] longed to the pagan party. His

in seven books dedicated to his son is a dialogue supposed to take place, on the occasion of the festival of that name, among a number of eminent Romans at the house of Vettius Praetextatus, at one time Praetorian Prefect and learned in the ancient cults of Rome. Among the interlocutors are the orator and administrator Symmachus (q.v.), the Virgilian commentator Servius (q.v.), and a certain Euangelus, a sceptic and bitter scoffer, who even speaks disrespectfully of Virgil and Cicero. The discussion covers a multitude of subjects, but is chiefly devoted to the works of Virgil. Book I is occupied with the subject of ancient religion, and Praetextatus expounds the theory of the solar origin of mythology, all the gods being ultimately identified with the sun under one or other of its aspects. Book II contains a number of anecdotes on the religious and political changes at Rome, notably that of Laberius (q.v.) compelled to act his own mime and taunting Caesar. Books III–VI discuss Virgil from various points of view, his knowledge of ritual, his power of expressing emotion, his debt to Homer and other Greek authors, his debt to Ennius and other ancient Romans. Book VII passes to a discussion of various physical, physiological, and psychological questions and shows incidentally a great advance in the understanding of the mental processes.

The second work of Macrobius is a commentary, also dedicated to his son, on the 'Somnium Scipionis' (q.v.) from the sixth book of Cicero's 'De Republica'. The successive passages of Cicero's narrative are set out (and have thus been preserved for us), and Macrobius, taking them as his text, examines the enigma of the soul and its destiny in the light of the Neoplatonic doctrines of Plotinus and Porphyry, and of the astronomical and mathematical sciences of the day. The general tendency is to reinforce the doctrine put forward in the 'Somnium' of the immortality and divine quality of the soul, and thus to purify and strengthen the old pagan religion.

Chaucer, at the opening of his 'Parliament of Fowls', describes how he had been reading the 'Somnium Scipionis' with 'Macrobye's' commentary. Readers of Boswell's 'Johnson' will remember the description (under the year 1728) of Johnson's first evening as an undergraduate at Oxford; how he behaved modestly and sat silent while his father talked with the head of Pembroke College, until, upon something which occurred in the course of the conversation, he suddenly struck in and quoted Macrobius.

Maecē'nas, Gāius [Cilnius], born between 74 and 64 B.C. of a distinguished Etruscan family, is famous as the trusted counsellor of Augustus, and as the enlightened patron of a literary circle which included Virgil and Horace, Propertius and Varius (qq.v.). He is said to have suggested to Virgil the subject of the 'Georgics'; Horace owed his independence to him; and both poets address him in terms of admiration and gratitude. He died in 8 B.C. He wrote a 'Prometheus', probably a tragedy, and a Dialogue, probably in the style of the Menippean satires (see *Menippus*). His prose-works were numerous and miscellaneous. Only a few fragments survive. Seneca regards him as typical of the adage that the style is the man; it was turgid and capricious, a sort of poetical prose. His official name was Gaius Maecenas, as appears from inscriptions. Tacitus calls him 'Cilnius Maecenas', but Cilnius was not his gentile name. It was perhaps the name of his mother's family (Pauly-Wissowa).

Mae'nads (*Mainades*), a word meaning 'mad women', votaries of Dionysus (q.v.).

Mae'nalus (*τὸ Μαίναλον*), a mountain in Arcadia. See *Pan*.

Maeo'nidēs, a name sometimes applied to Homer, either because Maeonia was an ancient name for Lydia (q.v.) where Homer was supposed to have been born, or because he was said to be the son of one Maeōn. Milton (P.L. iii. 35) refers to 'blind Thamyris and blind Mæonides'.

Mae'ra (*Maira*), the dog of Icarius (q.v.).

Mae'vius, see *Bavius*.

Magic, the pretended art of influencing the natural course of events by incantations, spells, and other rites, was universal among primitive peoples. It had its origin in a misunderstanding of physical laws, and the difficulty of accounting, in the early stages of knowledge, for abnormal phenomena. It was encouraged and developed by the widespread belief in the existence of spirits, who permeated the universe and intervened in natural processes, and whom it was hoped to influence by appropriate ritual. This belief brought magic into relation with religion, with which for a long period it was closely connected, so that the line between religious and magical practices in early times is not always easy to draw. The belief in magic was gradually ousted by increased knowledge of physical laws and the growth of the scientific spirit; magical elements were eliminated from science, and medicine, for instance, discarded incantations and charms.

The Greeks and Romans were no excep-

tion to the general rule. The word 'magic' (μαγεία, magia) means the science of the Magi, the priests of the Zoroastrian religion, for the Greeks drew some of their later magical practices from Persia. The Greek word for native sorcery was goêteia [illegible]

[illegible] perform impossible tasks and the aged Aeson is restored to youth. Later myth made her a priestess of Hecate, who came to be regarded as the divine patroness of witches and was invoked by magicians (Theoc. Id. ii. 12). Thessaly was from early times regarded as the especial home of witches. Jason and Medea were supposed to have lived there for a time, and Medea was said to have lost there her box of wonder-working plants, which sprang up again in Thessalian soil. Thessalian witches had a reputation for brewing poisons and working wonders, such as bringing the moon down from the sky (Arist. Nub. 749 and cf. Canidia's words in Hor. Epod. xvii. 77 'polo deripere Lunam [illegible] by Mena [illegible] a later a[illegible] largely [illegible]

In the [illegible] Rome a [illegible] be drawn between the survival of magical practices in official religion and the popular uses of magic. Official religion on the whole repudiated magic, but magical rites had passed over into the ritual of the appropriate gods, weather-magic into the ritual of Zeus, rites designed to produce fertility into that of Demeter, &c. There are traces of magic also in the Greek rites of purification. The pollution of guilt was regarded as something which could be washed away with water or the blood of sacrificial victims or burned away with fire; in Athens the object which had caused a person's death was removed beyond the borders of the country. At certain Greek festivals the hair might not be tied into a knot and rings might not be worn, on account of the supposed magical hampering effect of knots and rings. Similarly at Rome, the Flamen Dialis (q.v.) was not allowed to wear knots or rings. In Rome again, at the Lupercalia (q.v.), the mere touch of the Lupercus's thong was believed to remove sterility (a belief alluded to in Shakespeare's 'Julius Caesar', I. ii). On the border-line between the religious and the popular [illegible]

[illegible] splashed about simulating rain. In Arcadia, when there was a drought, the priest of Zeus went to a certain well on Mt. Lycaeus and stirred the water with a twig. The bathing of the image of the Great Mother in the brook Almo (a tributary of the Tiber), described by Ovid (Fast. iv. 337 et seq.), may have been a charm designed to procure rain. There was a certain stone (known as the Lapis manalis) outside the walls of Rome which was drawn into the city when rain was desired.

Among the purely popular uses of magic may be mentioned (1) Medical charms, love philtres, &c. Magic and medicine were in antiquity closely interwoven. Pindar [illegible] refers to the amulet hung about Pericles' neck when he was sick of the plague (though Pericles himself thought it nonsense). Incantations were among the remedies recommended by Cato ('De Re Rustica') in certain cases. The use of these, and of philtres by lovers, is illustrated in Theocritus (Id. ii), Virgil (Ecl. viii), and Horace (Epod. v). There is some further information on magical concoctions in Apuleius (Apol. chs. 30–31 and 42). The fascinum, a phallic emblem, was employed as an amulet to protect children from witchcraft. The strange use of the wryneck (ἴυγξ) in charms is referred to by Pindar and Theocritus. Fastened on a wheel and turned, it was thought capable of turning the hearts of men. (The wryneck was a sacred bird in Egypt and Assyria; it was credited with magical powers perhaps in consequence of its curious colouring, odd attitudes, distinctive voice, and the habit attributed to it

ears

of hissing like a snake and feigning death when held in the hand.)

(2) *The magical treatment of images, names, &c.* It was a doctrine of magic that an effect could be produced on a person by corresponding action on something having an analogy or relation to that person, such as his image. Both in Greece and Rome recourse was had to waxen images of a person whose sickness or death was to be procured, or whose love was desired; if the image was pierced by a needle, the person represented was thought to suffer correspondingly; if the image was melted, the person would be consumed with love. There are references to this belief, e.g. in Plato (Laws, 933 B), Theocritus (Id. ii), and Ovid (Her. vi. 91–2). At Rome the practice was known as *devotio*. Not only the image, but the mere name of a person, as being in some sort identical with him, might be used for similar purposes. The name would be inscribed on a leaden tablet and a nail driven through it, with or without an accompanying indication of the result desired. The process was known as κατάδεσις or *defixio*, 'binding' or 'nailing down'. Sometimes an appeal to a god was added, which would give a semi-religious character to the rite. Many such tablets have been discovered in modern times. They were sometimes used, with appropriate inscriptions, for other purposes, such as the recovery of lost or stolen property or an errant lover, or the 'binding' of chariots in races.

(3) *Evocation of spirits* (*necyomantia*). The earliest example we have of this is the story of Odysseus summoning the ghosts, in 'Odyssey' xi. That it was practised in Greece in historical times is shown not only by the story of Periander in Herodotus (v. 92), but also by the statement in Plutarch ('Cimon') that there was a temple at Heraclea in Elis where it was customary to consult the spirits of the dead. There was a class of magicians called ψυχαγωγοί or necromancers. There are several references in Cicero to necromancy as practised in his time, and Nero and Caracalla are said to have had recourse to it. Horace's Canidia says 'possim crematos excitare mortuos' (Epod. xvii. 79), and there are references to this form of sorcery in Ovid (Metam. vii. 206, and Rem. Am. 253). Lucan (Phars. vi. 569 et seq.) has a scene where a Thessalian witch revives a dead body in order to learn the future course of the war.

The use of magic by private persons, for the purpose of harming their enemies, damaging crops, &c., was repressed by law both in Greece and Rome. Demosthenes in one of his speeches refers to a law condemning sorcerers to death, and a witch named Lamia was (according to Pausanias) actually executed in Demosthenes' day. In Rome the Twelve Tables (q.v.) provided for the punishment of the man 'qui malum carmen incantassit', and there were later penal laws against sorcery. The attempts to suppress it were due, not to disbelief in the genuineness and efficacy of magical power, but on the contrary to the fear of its pernicious consequences. Magic received a considerable impulse under the Roman empire from the speculations of the Neoplatonists (q.v.), especially in the direction of rites to conciliate or exorcise the good and evil spirits supposed by them to people the universe. On the other hand the practice of magic was energetically condemned by the early Christian Fathers, not as a delusion, but as impious. The authors, such as Juvenal and Lucian, who showed a sceptical spirit towards it, were very few.

See also *Astrology, Augury, Haruspices.*

Magi'ster E'quitum, or Master of the Horse, at Rome, the assistant of a dictator (q.v.).

Magna Graecia (*Megalē Hellas*), a term applied to the Greek cities on the shores of the Tarentine Gulf in the S. of Italy, notably the Achaean colonies of Sybaris and Croton, and Tarentum, including also their dependencies across the peninsula on the coast of the Tyrrhenian Sea. The term is sometimes used more loosely to include also the more northerly Greek cities of Neapolis and Cumae.

Magna Māter, the goddess Cybele (q.v.).

Mai'a, (1) in Greek mythology, daughter of Atlas (q.v.) and mother of Hermes; (2) an old Italian goddess, associated with Vulcan (q.v.); she was thought by some to be an earth-goddess, and is hardly distinguishable from Fauna, Ops, &c. Sacrifices were offered to her in the month of May, the name of which is perhaps ultimately derived from her.

Ma'mertines (*Māmertīni*), Samnite mercenaries engaged by Agathocles of Syracuse (q.v., § 3) for his operations in Sicily. See *Punic Wars.*

Māmu'rra, Caesar's chief engineer in Gaul, where he acquired much wealth. He was the first to face with marble his palace at Rome. He is prominent in Catullus's invectives against Caesar. Horace refers satirically to Formiae as 'Mamurrarum urbs' (Mamurra was born at Formiae).

Mā'nēs, in Roman thought, were primarily the spirits of the dead, taken collectively, regarded as hostile, and euphemistically

were certainly maps at Alexandria in that age, and Crates (q.v. (4)) of Mallos made a terrestrial globe.

The maps so far referred to were probably general maps of the known world; but Varro refers to a map of Italy painted on a wall of the Temple of Tellus at Rome, to be seen in his day. In imperial times maps were in wide use at Rome; they are mentioned in Propertius (IV. iii. 37), Pliny, Seneca, Suetonius, and Vitruvius. An official map of the known world was prepared in the reign of Augustus under the orders of Agrippa (q.v.), who wrote a commentary on it; it was displayed in the Porticus Vipsania at Rome. Geographical knowledge was by this time widespread, and maps must have been in use in schools, yet no fragment of any of these has so far been found. The earliest European world-map that survives is in a seventh-century codex of Isidore of Seville (*c.* A.D. 570–636). The *Tabula Peutingeriana* (so called from the name of the 16th-c. scholar who published it) is a strip 21 ft. by 1 ft., showing the course of Roman roads in a distorted form.

Ma′rathon (*Marathōn*), PLAIN OF, a crescent-shaped plain between the spurs of Pentelicus and Parnes and the sea, some twenty-two miles NE. of Athens; the scene of the defeat of the invading Persians by Miltiades in 490 B.C. (see *Persian Wars* and Pl. 8; see also *Phidippides*). The mound erected over the Athenian dead at Marathon is still to be seen.

Marce′llus, MARCUS CLAUDIUS, (1) a famous Roman general of the 3rd c. B.C. In the campaign against the Gauls of 222 he won the *spolia opīma* (q.v.) by slaying with his own hand the Gallic king. He showed promptitude and determination in the trying period that followed the disaster of Cannae (see *Punic Wars*), and it was he who captured Syracuse after a long siege in 212. He was killed in an ambush by Carthaginian forces when consul for the fifth time in 208.

(2) Son of C. Marcellus and Octavia the sister of Augustus. He was born in 43 B.C., was adopted by Augustus in 25 B.C., and was married to the latter's daughter Julia. He was probably intended to succeed his adoptive father in the principate but died two years later. He was a youth of much promise, and his death was regarded as a national loss and was lamented by Virgil in a famous passage of the 'Aeneid' (vi. 861–87), the reading of which so affected Octavia, the mother of Marcellus, that she fainted.

Marcus Aurē′lius Antōnī′nus, Roman emperor, A.D. 161–80. His original name was M. Annius Vērus; he was adopted, at the desire of the emperor Hadrian, by Antoninus Pius, and married the latter's daughter Faustina (q.v.). Marcus Aurelius has left a collection of 'Meditations', in twelve books, private devotional memoranda written in Greek. They show him a disillusioned and somewhat despondent man, seeking in self-communion and the Stoic philosophy fortitude against the fear of death, the cares of this world, and the misdeeds and injustices of others. It is not known by what happy chance the work came to be preserved and published. Through many translations, Marcus Aurelius has influenced thousands who could not read his Greek. Part of the correspondence between Marcus Aurelius and his tutor Fronto (q.v.) has survived. It shows the deep affection that united them, and some of the letters give a pleasant picture of the activities and domestic life of Aurelius.

Margī′tes, a famous lost poem of antiquity, a satirical epic having a fool (*margos*) as its hero; ranked by Aristotle as bearing the same relation to comedy that the 'Iliad' and 'Odyssey' bore to tragedy. Iambics were here and there intermixed in it with hexameters. The author and date of the poem are unknown; the authorship of Homer was accepted by Aristotle and Zeno.

Mā′rius (*Mărius*), GĀIUS (157–86 B.C.), born at Arpinum (the birthplace also of Cicero), served under Scipio Aemilianus (q.v.) against Numantia, became tribune of the plebs, and married Julia, the aunt of Julius Caesar. He came into prominence in the war against Jugurtha: in 107 he became consul and by popular vote supplanted Metellus in command of the Roman army. Thanks to the diplomacy of his quaestor Sulla (q.v.), he was able to capture Jugurtha himself and bring the war to an end. But his greatest achievement was the overthrow in 102 and 101, at Aquae Sextiae and Vercellae, of the Teutones and Cimbri, Germanic tribes who were invading Gaul and Italy, and had inflicted severe defeats on Roman armies. Marius won these victories with a reorganized army (see *Army*, § 2), having converted the old citizen militia, recruited on a property basis, to a professional army of volunteers recruited from all classes, dependent on their general for their reward. He thus paved the way for the domination of successful generals, and ultimately for the empire. From 104 to 100 Marius, though a member of a family which had never before held high office, was every year consul. In 100 he

dedicated in 2 B.C. and was one of the most magnificent temples in Rome. Here were laid the standards lost by Crassus and by Antony, and recovered by Augustus from the Parthians.

Marsian War, see *Rome*, § 6.

Ma'rsyas (*Marsuās*), in Greek mythology, a satyr (god of the river Marsyas near Celaenae in Phrygia), who picked up the flute that Athene (q.v.) had invented, but had thrown away (because, some authors say, it distorted the face of the person playing on it). He became so proficient a player that he challenged Apollo to a contest, it being agreed that the victor should treat the vanquished as he wished. The victory was adjudged to Apollo by the Muses, whereupon he tied Marsyas to a tree and flayed him alive, or had him cut up by a Scythian. There are several extant sculptures dealing with the story, and according to Herodotus the skin of Marsyas was exhibited at Celaenae in Phrygia. The origin of the legend lies perhaps in the opposition between the music of Apollo's instrument, the lyre, and that of the Phrygian flute.

Ma'rtial (*Marcus Valĕrius Martiālis*) (c. A.D. 40–104), named 'Martialis' because he was born on the 1st March, was a native of Bilbilis in Spain and claimed Iberian d Celtic descent. He came to Rome in .D. 64, where he was protected by his fellow Spaniards, Seneca and Lucan. He was poor and lived in a third-floor lodging, but later he had a farm at Nomentum and a small house in Rome. He wrote poetry for his living, depending on the favour of rich patrons and the sale of his books. He was granted the rank of *tribunus* and *eques*, and the *jus trium liberorum* (q.v.), but took no part in public affairs. His first-known work was a *Liber Spectāculorum* to celebrate the opening in A.D. 80 of the Colosseum; of this work thirty-three poems survive, interesting for what they tell us of the spectacles displayed on this occasion. About 84 were published the collections of elegiac couplets which appear as Books XIII and XIV of the 'Epigrams'. These are mottoes appropriate to gifts sent to friends (*Xenia*) or taken home from banquets (*Apophorēta*) at the festival of the Saturnalia. The gifts are the most varied kinds, stationery, clothing, furniture, playthings, works of art, food, pets, even slaves.

Martial's more important work, the first twelve books of the 'Epigrams', began to appear in 86. Between that year and 98 eleven of these books were issued. In 98, apparently disgusted with Roman life, he returned to Bilbilis, to a quiet country life on a farm given him by a patroness. From there he issued the twelfth book of his Epigrams in 102. The Younger Pliny, in a letter of 104, mentions his death. Among Martial's friends, besides Pliny (who speaks of him as talented, acute, vigorous, witty, and sincere), were Juvenal, Quintilian, and Silius Italicus. Martial makes no mention of his contemporary Statius, but refers unfavourably to mythological poems such as the latter wrote.

Martial's 'Epigrams', short poems expressing concisely and pointedly some single idea, are for the most part written in elegiacs; about one-sixth are in hendecasyllables, a few in choliambics, two in hexameters. Many consist of a single couplet; they rarely exceed a score of lines. Several of the books are preceded by a preface in prose defending the author's work against criticism, actual or anticipated. The epigrams are for the most part addressed to some individual, real or imaginary (Martial does not give the real names of the persons he satirizes—'parcere personis, dicere de vitiis' is his aim), and in them he depicts with realistic detail the most diverse characters of contemporary Rome, fortune-hunters, gluttons, topers, debauchees, poetasters, hypocrites of various kinds; he includes a few devoted wives, faithful friends, true poets, and honest critics. Many of the pieces are complaints of the stinginess of patrons, or requests for gifts or loans. Some are invitations to a simple hospitality, or take leave of a departing friend or greet his return. Some give vivid glimpses of a Roman scene, the vendor of hot sausages on his round, the Gaul who has sprained his ankle in the street and gets a lift home on a pauper's bier, the imperfect guest who arrives too late for breakfast and too early for lunch (viii. 67). Those addressed to the emperor (Domitian) are marked by a servile adulation, perhaps inevitable in the author's circumstances. A large proportion are spiced with gross obscenity (which he attempts to defend in the preface to Book I and in I. 35) and he shows as a rule amusement rather than indignation at the degrading vices he reveals (Book V, addressed to 'matronae puerique virginesque', and Book VIII are free from this taint). His role of mendicant for patrons' favours does not appear to have struck him as humiliating. As against these less attractive aspects of his work may be set his pride in his Spanish fatherland, his admiration for republican heroism, his delight in country life, his affection for his friends. There are among the 'Epigrams' some touching epitaphs and laments, including three for Lucan, and notably that

despair, she escapes to Athens, where she has secured an asylum from King Aegēus.

(2) A tragedy by Seneca the Philosopher, based on the play of Euripides above, with variations of detail. Medea's children are not sentenced to banishment; she asks that they should accompany her in exile, but Jason's love for them forbids. Medea thus learns where Jason is vulnerable, and kills them to revenge herself on him. The play contains Seneca's famous prophecy of the discovery of a New World (ll. 374 et seq.):

Venient annis
saecula seris quibus Oceanus
vincula rerum laxet, et ingens
pateat tellus Tethysque novos
detegat orbes, nec sit terris
ultima Thule.

(3) A tragedy by Ovid, of which only two lines have survived. It was praised by Quintilian.

Medicāmina faciēi fēmineae, a poem in elegiacs by Ovid, containing recipes for the care of the complexion. The text, as we have it, is incomplete.

Medū'sa (*Medousa*), see *Gorgons*.

Me'gaclēs (*Megaklēs*), see *Alcmaeonidae*.

Megae'ra (*Megaira*), see *Furies*.

Megalē'sia or MEGALE'NSIA, the festival at Rome of the Phrygian *Magna Mater*, Cybele (q.v.), introduced in 204 B.C., and held on 4 April.

Megalo'polis, a city in Arcadia founded (about 370 B.C.) after the battle of Leuctra (q.v.), with the encouragement of Epaminondas, as a capital for the Arcadian confederacy. It joined the Achaean League in 234, and was subdued, and its inhabitants expelled, by Sparta under Cleomenes III. The city was restored by Philopoemen after the battle of Sellasia (222). It was the birthplace of Polybius and Philopoemen.

Megalopo'litans, For the, a political speech by Demosthenes. See *Demosthenes* (2), § 4 (*b*).

Me'gara (*τὰ Μέγαρα*, 'The Temples'), a Dorian city, originally known as Nisa (a name preserved in that of the adjoining port of Nisaea), near the base of the Isthmus of Corinth overlooking Salamis. It showed colonizing enterprise by founding Chalcedon, Byzantium, and other settlements in the NE. in the 7th c. B.C., also a new Megara in Sicily. A period of tyranny which prevailed at Megara in the 7th c. was followed by political struggles, reflected in the poems of the Megarian poet Theognis (q.v.). A war with Athens in the latter part of the 7th c. led to the loss of Salamis and the decline of Megara as a power in Greece. After the Persian War Megara, in consequence of a dispute with Corinth, placed herself under Athenian protection and was occupied by an Athenian force (459). A revolt from Athens and massacre of the Athenian garrison followed the Athenian defeat at Coronea in 447. Megara suffered severely at the hands of Athens in the Peloponnesian war, and the city only escaped capture owing to the prompt succour brought by Brasidas. See also the article below.

Mega'rian School of philosophy, founded by Eucleides of Megara (*fl. c.* 390 B.C.), a disciple of Socrates. Its metaphysical doctrines resembled those of Parmenides (q.v.), except that Eucleides identified the universal principle of the Eleatics with moral good. The school was much addicted to dialectical controversy.

Meī'dias, Against, a speech prepared by Demosthenes, but not delivered. See *Demosthenes* (2), § 3 (*c*).

Meiō'sis (Gk. 'lessening'), a rhetorical figure, in which the words express less than they import; an understatement used to enhance the impression on the hearer. The idea is made out to be less than it deserves, so that, in consequence of the feeling of contradiction thereby produced, the idea becomes prominent. In the amusing letter (ad Fam. v. xii) in which Cicero asks Lucceius to write his life, he gives as his reason

'ut . . . nosmetipsi vivi gloriola nostra perfruamur';

'gloriola' was no doubt intended as a meiosis. See also *Litotes*. Quintilian uses the term *Meiosis* to indicate a fault of style, 'when something is wanting to an expression, so that it is not sufficiently full'.

Mē'la (*Mēla*), POMPŌNIUS, see *Pomponius Mela*.

Mela'mpus (*Melampous*), in Greek mythology, a famous seer, son of Amythāōn (a grandson of Aeolus, q.v.). He took care of some young serpents whose parents had been killed by his servants, and these one day licked his ears as he was sleeping. Thereafter he understood the language of birds and could predict the future. His brother Bias sought the hand of Pērō, daughter of Neleus (q.v.), but the latter demanded as bride-price the cattle of Iphiclus. Melampus undertook to get them for his brother, but was caught and imprisoned. However, Iphiclus later gave the cattle to Melampus in return for the services rendered him through the seer's prophetic powers. And so Bias married

mistress, the wife, and the father-in-law of his brother, and is mistaken by them for his twin. The wife and father-in-law come to the conclusion that he is insane, but owing to a further confusion it is the original Menaechmus whom they attempt to lock up. Finally the twins are confronted, and the puzzle cleared up.

This play, directly or indirectly, furnished the main ideas for Shakespeare's 'Comedy of Errors'. It may be of interest to recall that the 'Menaechmi' was performed before Pope Alexander VI and the Cardinals on the occasion of the marriage of Lucrezia Borgia to Alfonso d'Este.

Mena'nder (*Menandros*) (c. 342–292 B.C.), an Attic poet, the most famous writer of the New Comedy (see *Comedy*, § 4). He was a nephew of the comic poet Alexis (see *Comedy*, § 4), a pupil of Theophrastus (q.v.), and a companion in military service (συνέφηβος) of Epicurus. He was drowned, it is said, in the harbour of Piraeus. He wrote about one hundred plays. Substantial fragments of four of them were found in an Egyptian papyrus in 1905 (*Epitrepontes, Samia, Perikeiromenē, Hērōs*), and we possess shorter fragments of many others. Menander presents the life of contemporary Athens in its serious and pathetic, as well as in its more amusing aspects, though it may be questioned how far the kind of life that he depicts was representative. The reflections that occur here and there in his plays show him to have been a man of gentle character and wide sympathy, tolerant, with a tinge of melancholy. He was not very successful in his life-time, winning the first prize only eight times (Martial, v. 10, has the line 'rara coronato plausere theatra Menandro'), but became famous soon after his death. His plots have all much the same general character, with a love entanglement as the central feature. A typical theme is the seduction or violation of a girl, the abandonment of her child, its later recognition by means of some trinket, and the reconciliation and marriage of the parents. The subsidiary characters, if of a somewhat conventional order—the angry father, the cunning slave, the good-hearted courtesan—are treated with much variety and resource.

In the 'Epitrepontes' (q.v., 'Arbitration'), which is the most complete of the surviving comedies, the theme is as stated above. In the 'Samia' ('The Girl from Samos') the plot again turns on the question of the paternity of the child of an irregular union. The 'Perikeiromene' ('The Shorn Girl') is Glycera, the mistress of the soldier Polemōn. He sees her kissing Moschion, and in a passion shears off her hair. It turns out that Moschion is her brother, and that she is the free-born daughter of the wealthy Pataecus. The play ends in reconciliation and marriage. In the 'Heros' the theme is again that of a girl who marries her seducer.

Quintilian regarded Menander as supreme among the writers of the New Comedy, and warmly recommends the study of his plays by students of rhetoric (Inst. Or. x. i. 69 et seq.). The exclamation of Aristophanes the Grammarian deserves mention: 'O Menander and Life, which of you imitated the other?' (*ὦ Μένανδρε καὶ βίε, πότερος ἄρ' ὑμῶν πότερον ἀπεμιμήσατο;*).

Menander is the source of many quotations (such as 'evil communications corrupt good manners', 1 Cor. xv. 33; 'whom the gods love die young'). Through Plautus and Terence (qq.v.) he deeply influenced modern comedy, notably in Molière, the Restoration dramatists, and Sheridan.

Menelā'us (*Menelāos, Menelcōs*), in Greek mythology, king of Sparta, son of Atreus, brother of Agamemnon, and husband of Helen (qq.v.), whom Paris (q.v.) carried off to Troy, thus bringing about the expedition of the Greek chiefs to recover her. In the 'Iliad' he is represented as unfortunate both in war and in love, and is overshadowed by Agamemnon, leader of the host. He reappears in the '*Odyssey*' (q.v.) living at Sparta reconciled with Helen, and visited by Telemachus. He had returned to Sparta when Orestes had just killed Clytemnestra and Aegisthus (see *Pelops*). See also genealogy under *Pelops*; also Sophocles' *Ajax* and Euripides' *Helen*, *Andromache*, and *Trojan Women*.

Menē'nius Agri'ppa, consul at Rome in 503 B.C., is said to have induced the plebeians who had seceded from Rome to return to the city (see *Rome*, § 3) by relating to them the fable of the belly and the members.

Mene'xenus (*Menexenos*), see *Plato*, § 2.

Meni'ppus (*Menippos*) of Gadara, by birth a slave, who lived in the 3rd c. B.C., was a Cynic (q.v.) philosopher, who satirized the follies of men and philosophers in a mixture of prose and verse. His writings are lost, but they were imitated by Varro (q.v.) in his 'Saturae Menippeae' and by Lucian (q.v.) in his dialogues. Menippus himself figures frequently in the latter's 'Dialogues of the Dead', and one of Lucian's satires bears his name.

Mē'no (*Mĕnōn*), a dialogue by Plato on the question whether virtue can be taught. The origin of knowledge is discussed, and it is indicated that knowledge is latent in

Thousand, whose treacherous conduct is related by Xenophon (Anab ii. 5. 28).

Me'ntōr, (1) in the 'Odyssey', a companion of Odysseus, to whom Odysseus,

[illegible]

corn-trade, and early identified with the Greek or Graeco-Etruscan Hermes (q.v.).

Merivale, CHARLES, see *Historians (Modern)*.

Me'ropē. In Greek mythology [illegible] phontēs [illegible] king of [illegible] phontēs [illegible] two of his [illegible] saved by [illegible] country. [illegible] Polyphon[illegible] manhood [illegible] covered t[illegible]

[illegible]

there are grounds for thinking that her misconduct was much exaggerated by contemporary scandal. In A.D. 48, though still apparently married to Claudius, she went through a solemn form of marriage with the senator Silius. To explain this strange action, it has been suggested that she had in fact been divorced by Claudius,

a member of the old Roman aristocracy, held an important command on the republican side at Philippi, and subsequently, though loyally accepting the new [illegible]

Metamorpho'seon Libri XI, see *Apu-*

[illegible]

into the ordered universe, and after a succession of tales drawn from Greek mythology passes to Aeneas and [illegible], Numa and Egeria, the doctrines of Pythagoras, and recent times, ending with the death and [illegible]

[illegible] Venus [illegible]k XI, Midas, Ceyx and [illegible] XIII, Polyphemus and

Metanei'ra, see *Demeter*.

Metaphora (a Gk. word meaning 'transference'), the transfer of a name, action, or descriptive term to an object different from, but analogous to, that to which it is properly applicable, e.g. where Catullus speaks of 'Minacis Hadriatici litus' (Poem [illegible]) or Virgil's 'classique immittit habenas' (Aen. vi. 1).

(1) μῆνιν ἄειδε, Θεά, | Πηληιάδεω Ἀχιλῆος.
(2) Διογενὲς Λαερτιάδη | πολυμήχαν'

– ⏖ | – ⏖ | – ‖ – ⏑ ⏑ | – ⏑ ⏑ | ⏓

that is to say of two equal parts each of

ξεῖν' Ἁλικαρνησεῦ, τετράπαλαι σποδιή.
(Callimachus)

The IAMBIC TRIMETER or SENARIUS of six iambs, first written

⏓ – ⏑ – | ⏓ – ⏑ – | ⏓ – ⏑ –

A caesura was introduced normally after the fifth syllable. Long syllables in the second part of the foot, subject to certain limitations, might be resolved into two short ones. An anapaest might be substituted in the first foot. If the line ended in a word forming a cretic (– ⏑ –), the preceding syllable had to be short or to be a word of one syllable closely

⏓ | – ⏑ – ⏓ | – ⏑ – ⏓ | – ⏑ – ∧

– ⏑ – ⏓ | – ⏑ – ⏓ ‖ – ⏑ – ⏓ | – ⏑ – ∧

Tribrachs were substituted freely and

μαλακαῖς ἀδόλοισι παρηγορίαις,
πελάνῳ μυχόθεν βασιλείῳ.
(Aesch. Ag)

Anapaestic dimeters of

ἐντειναμένους τὴν ἁρμονίαν, ἣν οἱ πατέρες
παρέδωκαν.
(Ar. Nub)

The ANAPAESTIC DIMETER CATALECTIC or PAROEMIAC

⏕ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏓

is found frequently in proverbs (μελέτη δέ τοι ἔργον ὀφέλλει, or καιρὸς δ' ἐπὶ πᾶσιν ἄριστος). It has been regarded as the basis of the hexameter.

§ 3. *Lyric and Choric Metres*

Coming now to the purely *lyric and choric* metres (the anapaestic metres are on the border line), we find a broad distinction between those which are constructed uniformly from feet of the same type and those which are built up from different types of feet. Among the former we have various kinds of lyric verse used in the choruses of Greek drama and elsewhere, based respectively on (1) the trochee, (2) the dactyl, (3) the paeon or cretic, and (4) the dochmius. The following are examples of the four types:

(1) – ⏑ – ⏑ – ⏑ –

ἅτ' ἐγὼ κατεύχομαι
θεσπίσασα πρευμενῶς.
(Aesch. Eum.)

(2) – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑

ὦ πολύμοχθος Ἄρης, τί ποθ' αἵματι
καὶ θανάτῳ κατέχει Βρομίου παρά-
μουσος ἑορταῖς;
(Eurip. Phoen.)

(3) – ⏑ – | – ⏑ –

φρόντισον καὶ γενοῦ
πανδίκως εὐσεβὴς
πρόξενος· τὰν φυγάδα μὴ προδῷς.
(Aesch. Suppl.)

(4) ⏑ – – ⏑ – | ⏑ ⏑⏑ – ⏑ –

μεθεῖται στρατός· στρατόπεδον λιπών
(Aesch. Sept. c. Theb.)

Lyrical iambics (sometimes analysed as trochaic with anacrusis) are a conspicuous feature of the choruses of Aeschylus, who uses the metre with frequent syncope or protraction of a long syllable (⌙), so that it is equivalent to 1½ long syllables; e.g.

πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι.
(Aesch. Ag.)

IONIC VERSE, either *a majore* (falling) (– – ⏑ ⏑ – – ⏑ ⏑) or *a minore* (rising) (⏑ ⏑ – – ⏑ ⏑ – –), sometimes used by Sappho and Alcaeus, occurs in Aeschylus, e.g. in his description of the advance of Xerxes (Pers. 65 et seq.)

πεπέρακεν μὲν ὁ περσέπτολις ἤδη
βασίλειος στρατὸς εἰς ἀν-
τίπορον γείτονα χώραν.

This metre was modified by Anacreon into the metre known as ANACREONTIC, ⏑ ⏑ – ⏑ – ⏑ – –:

φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ.

In the metres in which different types of feet are combined a distinction may be drawn between the verse of Sappho and Alcaeus, where the range of variation is limited, and the choric odes of Pindar and Bacchylides, where it is unlimited. Among the principal metres of the former class were:

(1) the SAPPHIC stanza, consisting of the Sapphic verse

– ⏑ | – ⏓ | – ⏑ ⏑ | – ⏑ | – ⏓

three times repeated and followed by an Adonic

– ⏑ ⏑ | – ⏓

(2) the ALCAIC stanza, consisting of

⏓ | – ⏑ | – ⏓ | – ⏑ ⏑ | – ⏑ | –

twice repeated, followed by

⏓ | – ⏑ | – ⏓ | – ⏑ | – ⏓
– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏓

The first three lines of the Alcaic stanza afford an example of *anacrusis* (the addition of a syllable at the beginning before the normal rhythm). The Sapphic and Alcaic stanzas are familiar to most readers (in a slightly modified form, see below § 5) from the Odes of Horace.

(3) the GLYCONIC stanza, formed on the basis of the glyconic verse,

⏓ ⏓ – ⏑ ⏑ – ⏑ –

ξανθῇ παῖ Διὸς ἀγρίων.

Anacreon repeated this verse three times and added a PHERECRATEAN line

⏓ ⏓ – ⏑ ⏑ – –

δέσποιν' Ἄρτεμι θηρῶν.

(The name Pherecratean is derived from Pherecrates, see *Comedy*, § 3.) Sappho modified the glyconic basis by inserting a dactyl or prefixing a cretic, and Alcaeus by inserting one or more choriambs, thus forming the ASCLEPIADEAN metres (the name is derived from Asclepiades, q.v.):

(*a*) ⏓ ⏓ – ⏑ ⏑ – – ⏑ ⏑ – ⏑ –

ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν.

(*b*) ⏓ ⏓ – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ –

μηδὲν ἄλλο φυτεύσῃς πρότερον δένδριον
ἀμπέλω.

Glyconics with various modifications are also found in tragic choruses.

The combinations found in the PINDARIC odes are extremely varied, but can usually be resolved into simple elements. One feature noticeable in them is the frequent use of epitrites (– ⏑ – –) in combination with dactyls (the *dactylo-epitrite*):

– ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – –

σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ Λ
στᾶμεν εὐίππου βασιλῆι Κυράνας.

II. LATIN METRE

§ 4. *Saturnian and Plautine verse*

The primitive Latin verse of native origin was called by later poets SATURNIAN, to suggest its connexion with a remote past. It was based, unlike the Greek, not

on quantity but on accent; that is to say its rhythm depended on the arrangement of accented syllables. What this arrangement was is not known with certainty, but it may have been as follows:

immortális mortália | si forét fas fiére
fiérent divae Caménae | Naévióm poétam
(from the epitaph ascribed to Naevius)

Alliteration, it should be added, played an important part in Saturnian verse. Verse of this kind was used in religious hymns, *such as those of the Arval* and Salian priests (qq.v.), in prayers, incantations, and maxims. Livius Andronicus and Naevius (qq.v.) wrote in Saturnians

(2) *Cretics:*
(1) recordatu' multum et diu cogitavi
(2) nempe equo ligneo per vias caerulas

§ 5. *The later Latin metres*

somnos

poets, viz. that the pentameter must end with a disyllable or a word of five syllables.

Among *lyric* metres:

The SAPPHIC stanza, similar to the Greek, but with restrictions imposed by Horace as to the position of divisions of words, e g. there must be a division in the first three lines after the fifth or after the sixth syllable and the fourth syllable must be long. *This is the metre of Horace's* 'Odes' 1. 2, 10, 12, 20, and many others.

Mercuri, facunde nepos *Atlantis*,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae.

the 'Epodes' of Horace, e g.

Beatus ille, qui procul *negotiis*,
Ut prisca gens mortalium,

(*Catullus.*)

It lends itself also to trochaic scansion, thus:

⏓ | – ⏑ | – ⏓ | – ⏑ | – ⏑ | – | – ⏓

Miser Catulle, desinas ineptire. (Catullus.)

'Pure' iambics (i.e. without admission of spondees) are occasionally used, e.g. by Catullus in:

Phaselus ille quem videtis hospites.

The IONIC metre (see § 3 above) *a minore* is used by Horace in Od. iii. 12:

⏑⏑– – ⏑⏑– – ⏑⏑– – ⏑⏑– –

Miserarum est neque amori dare ludum neque dulci.

One other metre has a certain importance, the GALLIAMBIC, a variety of the above, and the metre in which the 'Attis' of Catullus is written. It reproduced the peculiar rhythm of the chants used in the worship of Cybele (whence its name, see *Galli*). The normal line is

⏑⏑–⏑–⏑– –⏑⏑–⏑⏑⏑⏑⏓

Super alta vectus Attis celeri rate maria.

Catullus doubtless heard the chants of the Galli in Asia Minor; there was, moreover, a temple of Cybele on the Palatine at Rome, near the house of Clodia.

Mētrō'um (*Mētrōon*), at Athens, the sanctuary of the 'Great Mother' (Cybele, q.v.). It stood in the Ceramicus (see *Athens*, § 1) and served as the Record Office of the Athenians. It was in the precinct of the Metroum that the large earthenware tub stood in which Diogenes is said to have taken up his abode.

Mēze'ntius, in the 'Aeneid' (q.v.), a cruel tyrant who has been expelled by his people and joins Turnus (q.v.) in opposing the Trojan settlement in Italy. He and his son Lausus are killed by Aeneas. He has a gallant horse called Rhaebus.

Mī'das (*Midās*), a semi-legendary king of Phrygia, who, having hospitably entertained Silenus (q.v.), the companion of Dionysus, when he had lost his way, was given a wish, and wished that all he touched might become gold. But when he found that the very meat he attempted to eat became gold in his mouth, he asked to be relieved of the gift. He was ordered to wash in the river Pactolus, whose sands thereafter contained gold. For another legend of Midas and Silenus, see *Silenus*. On another occasion when Pan and Apollo had a contest in flute-playing, Midas had the indiscretion to declare Pan the superior player, whereupon Apollo changed his ears to those of an ass, to indicate his stupidity. This Midas attempted to conceal; but his barber saw the deformity, and, unable to keep the secret but afraid to reveal it, whispered the news in a hole which he had dug in the ground and then filled up the hole again; but the reeds that grew above the place, whenever stirred by the wind, repeated to the world that Midas had the ears of an ass.

Historically, 'Midas' was a title of all the kings of Phrygia, like 'Pharaoh' of the kings of Egypt. A Midas perhaps of the 7th c. B.C. dedicated a throne to the god of Delphi.

Migrations and Dialects, GREEK. Archaeologists have not arrived at agreement in their efforts to throw light upon the prehistoric Greek migrations, but the following general outlines represent the view perhaps most widely held. The tribes that introduced Indo-European speech into Greece appear to have come from the N. either at the end of the 3rd millennium B.C. or the beginning of the 2nd millennium, dispersing the earlier inhabitants, who are vaguely described as Pelasgians ('sea-people', also probably the name of a definite nation). Some of the earliest new-comers seem to have settled near the head of the Maliac gulf and may have been the first to call themselves Hellenes (q.v.). The invaders as a whole, known probably as Achaeans (q.v.), gradually overspread the greater part of Greece, reaching and conquering the Cretan settlements in Argolis, notably Mycenae, and thus coming into contact with Cretan civilization (see *Crete*). The more southerly bodies of invaders came to speak the Ionic dialect, the more northerly (in Thessaly and Boeotia) the Æolic. Whether the Ionians and Æolians were distinct tribes is uncertain, but they formed part of the Achaean confederacy, as it is represented in the 'Iliad'. Achaean tribes from the W. of Greece crossed the Corinthian Gulf and occupied the greater and more westerly part of the Peloponnese, where they introduced the Arcadian dialect, perhaps the original Achaean speech.

Early in the 12th c. B.C., after the capture of Troy by the Achaeans (see *Trojan War*), a fresh body of invaders (how connected with the Achaeans is uncertain), known as Dorians, who according to tradition had settled in Epirus, were driven from their home by pressure from the north. They are supposed to have invaded Thessaly and Boeotia, some of them remaining in the small district between Mount Oeta and Mount Parnassus which was named Doris. Others appear to have crossed the Corinthian Gulf, via Naupactus, to the Peloponnese. Here they occupied Argos, overthrew the Achaean kingdoms, destroyed Mycenae and Tiryns, and brought to an end the period of Mycenaean civilization (see *Mycenae*) in Greece. Corinth is, by tradition, one of the latest of Dorian conquests. This

took a leading part in the Ionian revolt against Persia (see *Persian Wars*), and was besieged and captured by the Persians in 494 and its inhabitants carried off to Susa. It was refounded in 479, entered the Delian Confederacy (see *Athens*, § 4), and revolted against Athens in 412. It became independent, but was torn by struggles between the oligarchic and democratic parties. It was conquered by Alexander the Great in 334. Miletus was a manufacturing town and the centre of the wool industry; her wool was regarded as the finest in the world.

Mīliā'rium au'rĕum, the 'Golden Milestone', was erected in Rome by Augustus, as the point from which roads radiated to various parts of Italy. It was probably a column inscribed with names of places and their distances.

Mī'lō (*Mīlōn*), a famous athlete of Croton (q.v.) in Magna Graecia, who is said to have lived in the latter part of the 6th c. B.C., and to have led the army of Croton against Sybaris in 510 B.C. He gained six victories in wrestling at Olympia, and Pausanias (vi. 14) relates some of his remarkable feats of strength. He could, for instance, hold a pomegranate in his hand so firmly that none could wrest it from him, yet so lightly that he did not crush it. He fell a prey to wolves in the end, his hands caught in the trunk of a tree that he was trying to split open.

Mī'lō (*Titus Annius Mīlō Pāpiniānus*), famous as the rival, on the aristocratic side, of Clodius (q.v.) in the struggle of the period 57–52 B.C. He fought Clodius with his own weapons, organizing bands of ruffians for street fighting. He was active, as tribune of the plebs in 57, in getting Cicero recalled from exile. In 52 Milo and Clodius met on the Appian Way; a conflict followed in which Clodius was killed. Milo was tried, and was defended by Cicero. The latter was intimidated by the presence of the soldiers with whom Pompey, to preserve order, had lined the Forum, and failed in his speech (see *Cicero*, § 4). Milo was condemned and went into exile. He returned to Italy during the troubles of the year 48, and was killed at the head of a band of criminals and slaves.

Miltī'adēs (*Miltiadēs*), an Athenian of noble family, prominent at the end of the 6th and beginning of the 5th cc. B.C. His uncle, Miltiades son of Cypselus, had been selected, in the days of Pisistratus, as leader of an Athenian colony to the shores of the Hellespont, and had ruled the peninsula as tyrant. Miltiades the younger was tyrant of the Chersonese at the time of the Persian invasion of Thrace (c. 512 B.C.; see *Persian Wars*). He was present at the bridge over the Ister (Danube) by which Darius crossed on his expedition against the Scythians, and is said to have advised the destruction of the bridge when Darius's return was delayed. When the Ionian revolt failed, Miltiades for safety returned to Athens; he was not implicated in the revolt, but generally suspect to the Persians. He commanded as strategus (under the polemarch Callimachus) the Athenian force at Marathon (see *Persian Wars*). An unsuccessful attack on the island of Paros in 489, for which the Athenians had entrusted him with 70 ships, led to his being impeached and fined. He died of wounds received in the attack. His son was Cimon (q.v.). There is a life of Miltiades by Nepos.

Mime (*Mīmos*, L. *mīmus*).

§ 1. *In Greece*

Originally meaning a mimic, the term came to be applied to a kind of dramatic sketch, representing a scene in everyday life. Mimes appear to have had their origin among the Dorians of Sicily. We have fragments of the mimes of Sophron (a Syracusan of the 5th c. B.C.) and eight mimes, and fragments of others, by Herodas (q.v.).

§ 2. *At Rome*

The name was applied to a kind of dramatic performance which appears to have been introduced at Rome from Magna Graecia. It was at first probably an intermezzo, a dance with flute accompaniment. It gradually ousted the Atellan Farce (q.v.) as an after-piece to tragedies. It developed into a licentious farce, without dialogue at first, and accompanied by music. The husband, the faithless wife, her lover, and the maid, were stock characters. The female parts were played by women. The mime took a literary form in the 1st c. B.C. The principal writers of mimes in that century were D. Laberius and Publilius Syrus (qq.v.), who made them the vehicle of social and political criticism. Mimes continued to be written and acted under the empire, and helped to drive comedy from the stage.

In modern use the sense of the word 'mime' is different; it signifies a play in which the parts are played with mimic gesture and action, and usually without words. Cf. *Pantomime*.

Mimne'rmus (*Mimnermos*), of Colophōn in Ionia, flourished in the second half of the 7th c. B.C. He wrote chiefly elegiac (see *Elegy*) love poems, and reflections on the short-lived pleasantness of youth, somewhat melancholy in character, which were collected under the title 'Nanno', the

name of the flute-player who accompanied the poet and was loved by him. Only frag-

goddess of war.

inscriptions in Minoan script, which have not as yet been deciphered. See also *Crete*.

Mi'nos (*Minōs*), in Greek legend, a great king of Crete in ancient times. What historical facts the legends about him may reflect it is impossible to say (see *Crete*). Minos may have been the name of one or more Cretan kings, or the name of a dynasty, or a title like Pharaoh. He was generally regarded as having been a just ruler, who was promoted to be judge of the dead in Hades. Attic legend on the other hand represented him as a cruel tyrant who imposed on Athens a yearly tribute of seven youths and seven maidens (see *Theseus*). He was said to be a son of Zeus and Europa (q.v.). He married Pasiphae daughter of the Sun and had by her two daughters, Ariadne and Phaedra (qq.v.) and two sons. He refused to sacrifice to Poseidon, as he had promised, a beautiful bull that the god had sent him. To punish him Poseidon caused Pasiphae to become enamoured of the bull, and she gave birth to a monster, part bull and part man, known as the *Minotaur* (see *Monsters*). Daedalus (q.v.), who had fled or been exiled from Athens and was then in Crete, devised a maze, called the Labyrinth (q.v.), in the centre of which the Minotaur was kept. Here it consumed the youths and maidens sent by Athens as a tribute, until Theseus destroyed it. It is noteworthy in connexion with the legend of the Minotaur that representations of a sport of bull-leaping or -baiting (perhaps ritual or ceremonial) are numerous in Cretan art of the Minoan period. Herodotus states (vii. 170) that Minos, pursuing Daedalus to Sicily when the latter escaped from Crete, there met with a violent death. According to Homer (Od. xix. 178) Minos was grandfather of Idomeneus (q.v.). He appears again in the legends of Britomartis and of Scylla (qq.v.).

Mi'nos, Rhadama'nthus, and Ae'acus (qq.v.), judges of the dead, appointed to this position in consequence of their just lives on earth. Rhadamanthus was also ruler of Elysium (q.v.). Plato includes Triptolemus (q.v.) among the judges of the dead. Virgil mentions Minos and Rhadamanthus alone in his description of the nether world (Aen. vi).

Mi'notaur (*Minōtauros*), see *Minos* and *Labyrinth*.

Minū'cius (*Minūcius*) **Fēlix**, Marcus, an early Latin Christian apologist, was probably of African origin, and a contemporary of Tertullian, i.e. he probably lived in the 2nd–3rd c. He was an advocate at Rome, and author of the dialogue *Octavius*.

The setting is imitated from Cicero: three interlocutors, Caecilius Nātālis a pagan, Octāvius Jānuārius a Christian, and the author, are walking by the sea at Ostia; Caecilius is taken to task because he salutes an image of Serapis, and a discussion on Christianity results. Caecilius criticises the Christians (*a*) for their dogmatism, seeing that the human intelligence is incapable of grasping the mystery of the universe, (*b*) for their rejection of the ancient religion of Rome, (*c*) for their immoral life. Octavius replies, establishing the existence of God and Providence by the testimony of the pagan writers themselves, attacking the Roman mythology, and repudiating the charges brought against the manner of life of the Christians, of which he depicts the virtue and heroism. Caecilius declares himself convinced, and the friends separate. Christ is referred to only indirectly in the dialogue, and the defence is rather of the moral and philosophic side of the Christian religion than of its specific dogma. It is addressed in fact to the cultivated Roman pagan and is intended to dissipate his prejudices. The work is written with much literary art and persuasiveness. The tone of the interlocutors is urbane, and the whole presents a strong contrast to the imperious vehemence of Tertullian.

Mi'nyans (*Minuai*), a legendary people, perhaps among the earliest invaders of Greece, whose centre was Orchomenus in Boeotia. Their name is associated with a special type of primitive glazed pottery.

Mi'nyas (*Minuās*), the legendary ancestor of the Minyans (q.v.) of Orchomenus. He was also father of Clymene (q.v.), and of other daughters. Of the latter it is told that they resisted the cult of Dionysus, were driven mad, and tore in pieces Hippasos, the son of Leucippē, one of themselves. They were turned into bats.

Misē'nus, in 'Aeneid' vi. 162 et seq., the trumpeter who challenged the gods to a contest in music, and was dragged into the sea and drowned by Triton.

Mi'thras (*Mithrās*), see *Religion*, § 5.

Mithridā'tēs (or *Mithra-*) **VI, Eu'patōr**, king of Pontus, an indefatigable enemy of Rome. He was of a Hellenized Persian family, and ascended the throne, jointly with his brother Chrestus (whom he subsequently removed), at an uncertain date about 115 B.C. He extended his dominions by invading Paphlagonia, Colchis, and Armenia Minor, and on a request for help from the Greek cities of the Crimea against their Scythian and Sarmatian neighbours conquered the whole N. coast of the Black Sea. His great increase of power involved

a threat to Rome, but Rome was then occupied with the menace of the Cimbri and [illegible]

Mi'tylēnē (*Mitulēnē*) or MY'TILENE (*Mutilēnē*), see *Lesbos*.

[illegible]

Montfaucon, BERNARD DE, see *Texts and Studies*, § 11.

Money and Coins.

§ 1. *In Greece*

The Greek measures of value in post-Homeric times were the talent (*talanton*), the mina (*mnâ*), and the drachma, that is to say certain weights of silver. These weights varied in the systems of different States. The principal systems were the [illegible]

[illegible] mas. The talent in the Aeginetan system (which had a wide currency) weighed about 83 lb., and the Aeginetan drachma [illegible]

[illegible] execution were produced not only in Greece itself, but in Greek colonies as widely separated as Lampsacus (on the Sea of Marmora) or Panticapaeum (on the Euxine) and the cities of Sicily, where some of the most beautiful coins of all time were minted. The Athenian coins retained an archaic design, on the obverse a head of Athene, on the reverse an owl [illegible]

crescent, a sprig of olive, and the inscription *ΑΘΕ*. These were notable for their reliable character in point of weight and fineness and were widely used throughout the Mediterranean; Athens in her darkest days never debased her currency. The drachma of Alexander the Great was identical with that of Athens, and this standard was adopted in many parts of the Hellenistic world (not in Egypt). Greek coins of the Hellenistic period continued to show admirable technique, but the design tended to become less simple and dignified. Alexander and the Hellenistic kings issued an abundant currency. The gold Philippus had a very wide circulation: some of the Gallic and British coinage before the Roman conquest was copied from it. Alexander and his successors introduced portraits of themselves (some of them very fine) on their coins.

§ 2. *At Rome*

The original unit of currency was a bar of bronze weighing one Roman pound and known as an *as*; this had subdivisions. From a certain time these bars were stamped, as a guarantee, with figures of animals (the word *pecunia* is probably derived from the use of cattle, *pecus*, as units of exchange). The first Roman coined money was of bronze (*aes grave*), the series consisting of the *as*, *sēmis* (half), *triens* (third) of four ounces, *quadrans* (quarter) of three ounces, *sextans* (sixth) of two ounces, and the *uncia* or ounce. The dates of the introduction and early changes in Roman currency are still matters of discussion (see H. Mattingly in the 'Journal of Roman Studies', vol. xix, and H. Mattingly and E. S. G. Robinson in 'Proceedings of the British Academy', vol. xviii). Bronze money was probably first issued *c.* 289 B.C. In the financial stress resulting from the Punic Wars the *as* was reduced first to six ounces (probably *c.* 235 B.C.), then to four ounces, then to two ounces (the 'sextantal *as*'. probably in 187 B.C.), and finally to one ounce (the 'uncial *as*'). Bronze coins bore the heads of a god or goddess on one side, and on the other the prow of a ship. This device, which perhaps commemorated the conquest of Antium in 338 B.C. when the *rostra* were brought to Rome, or indicated Roman interest in naval affairs during the First Punic War, remained on the reverse of Roman bronze money throughout republican times, and Macrobius tells us that when boys tossed a coin, the call was 'heads or ships'. Silver was first coined for Roman use, according to Livy and Pliny, in 269 or 268 B.C. It then probably took the form of what is known as the Romano-Campanian didrachm, minted at Capua. Reasons have been advanced (in the above-mentioned articles) for thinking that the *dēnārius*, notwithstanding the statements of Roman writers, was not issued until the early part of the 2nd c. B.C., probably in 187. It was equivalent to 10 sextantal *asses* (later to 16 uncial *asses*), the *quīnārius* was equivalent to 5 *asses*, and the *sestertius* to 2½ *asses* (later to 4 *asses*). *Sestertius* is *semistertius* = 2½; it was written in abbreviated form HS, that is II+*S*(*emis*). The denarius weighed 70 grs. (it was later reduced to 60 grs.), and was roughly equivalent to the Attic drachma. It may be taken for purposes of very rough calculation as equivalent to about *8d.*, and the sesterce to *2d.* Roman coins were minted in the Temple of Juno (q.v.) Moneta at Rome, and also at Capua. In republican times the supervision of the mint in the Temple of Juno was entrusted to a commission known as the *Tresviri Monētāles*.

Gold was first used by the Romans for currency in the Second Punic War. Sulla, Pompey, and Caesar struck *aurei* of various weights, and gold pieces (*aurei* or *solidi*) continued to be struck under the empire. The minting of gold and silver was then monopolized by the emperor. Bronze (or copper) was struck by the Senate at Rome, and nearly all eastern cities struck their own bronze (or copper) coins (down to the mid-3rd c. A.D.). In Nero's reign there was a debasement of the gold and silver currency; both the aureus and the denarius were lightened and the silver of the denarius was alloyed with base metal. There was further tampering with the currency during the 3rd c., till a state of great confusion was reached, which Aurelian and Diocletian attempted to remedy. Finally a sound currency was re-established by Constantine. The currency was all of it imperial from Aurelian's time.

The early silver coins (3rd c. B.C.) sometimes bear the name or other indication of the magistrate who struck them. Julius Caesar was the first to have his own head represented on coins, and we have a series of portraits of the emperors on their coins. On the reverse side of Roman gold and silver coins appeared symbols of Rome, such as Janus, four-horse or two-horse chariots, and Castor and Pollux.

While the coinage of the Roman republic was uniform throughout the Roman territories, the independent Italian communities in early times had their own coinage. Their coins reached Rome in course of trade, as did at a later date the currencies of the East. Hence arose the need for the services of *argentārii* or money-changers,

to whom there are frequent references in Roman literature. For Roman and other coins in Britain see under *Britain, ad fin.*

Monsters. The Greeks were fond of intro- [illegible]

human beings of merely exaggerated size, (2) human beings with some extraordinary feature, such as excess or deficiency of the normal limbs and organs; (3) creatures combining human and animal shapes; (4) creatures combining the shapes of two [illegible]

[illegible]

Giants, q.v.); the three Graiae (q.v.), having only one eye and one tooth between them; the Cyclopes (q.v.), with a single eye apiece; the Medusa (q.v.) with her huge and hideous head and petrifying eyes; Argus (q.v. (3)) with eyes all over his body.

Class 3 embraces a very large number of monsters: the Giants, as later represented, with their legs terminating in serpents; Cecrops and Erechtheus (q.v.) [illegible]

[illegible]

to Homer [illegible] , had, according [illegible]

[illegible]

a girdle of dogs' heads. The Tritons (q.v.) were monsters combining a human body with a fish's tail. The Centaurs (q.v.) had a human body rising from the body and legs of a horse; in primitive representations the front legs are those of a man. [illegible]

monster, the [illegible] and the [illegible] (qq.v.) joined a woman's head to the body of a bird, a widespread fancy found in fables in all parts of the world. The Harpies were primitively represented as women with birds' wings, later as birds with women's heads.

[illegible]

the head of a lion, the body of a goat, and a tail ending in a serpent's head, and the Griffins, part eagle and part lion (see Tenniel's illustrations of the Gryphon in 'Alice in Wonderland'). The Griffins were first referred to, we are told, by Hesiod (in a lost passage); according to Herodotus they guarded the gold in Scythia. [illegible] the strangest monsters in the [illegible]

[illegible]

[illegible] sea are often [illegible]

[illegible]

found at Ancȳra (Angora), the Latin text being a copy of the record of the principal events of the reign of Augustus (*index rerum a se gestarum*) which, in accordance with his wish, was after his death engraved on bronze tablets at Rome. It is sometimes referred to as 'Res Gestae divi Augusti'. The inscription sets out the offices Augustus held and the honours he received, including the title of 'pater patriae'; his victories and conquests (and his clemency to the conquered); his political measures and incidentally his attempt to revive the ancient Roman virtues; the closing thrice in his reign of the Temple of Janus and the celebration of the Secular Games (qq.v.); his benefactions and his grants to veterans; the public buildings he erected or restored; the games and spectacles he provided.

The text was inscribed on the walls of a temple of Rome and Augustus, and is still extant. Fragments of two other copies have been found at Apollonia in Galatia and at Antioch in Pisidia, and it is probable that copies were set up in all the provinces. Its existence was not known until after the Renaissance, and a number of attempts from 1555 onwards were made to obtain complete copies of it. It was not until 1882 that casts of the whole of the Latin and Greek versions were obtained by an expedition under the auspices of the Academy of Berlin.

Mo'psus (*Mopsos*), in Greek mythology, a seer, son of Mantō, who was herself a prophetess, daughter of Tiresias (q.v.). He encountered Calchas (q.v.) and showed himself superior to him in prophetic skill. There was also a seer of the name of Mopsus who accompanied the Argonauts (q.v.). Mopsus is also the name of a shepherd in Virgil's 5th and 8th Eclogues.

Mōrā'lia, see *Plutarch*.

Morē'tum ('The Salad'), a poem of 123 hexameters, doubtfully attributed to Virgil. It vividly describes a peasant rising early on a winter morning, lighting his fire, grinding his corn in a handmill, collecting herbs from his garden for his salad, and preparing his meal with the help of his old negress servant; then starting off for his day's work at the plough.

Mo'rphēus, the Greek god of dreams (q.v.).

Mo'rta, see *Fates*.

Mortuo'rum Dia'logi, see *Lucian*.

Mo'schus (*Moschos*) (c. 150 B.C.), a poet of Syracuse, whose extant poems include, besides short pastoral pieces, an idyll on the story of Europa (q.v.), and a dialogue in which Megara and Alcmene, wife and mother of Heracles, bewail their misfortunes. The beautiful 'Lament for Bion', doubtfully attributed to Moschus, is a dirge for the author's friend and teacher. There is an echo of it in Milton's Latin 'Epitaphium Damonis', on his friend Charles Diodati, as well as in his 'Lycidas'; also in Shelley's 'Adonais' and in Matthew Arnold's 'Thyrsis'.

Mostellā'ria ('The Ghost'), a comedy by Plautus, probably adapted from a play by Philemon (see *Comedy*, § 4).

The plot rests on the effrontery and resourceful lying of the slave Trāniō. Philolachēs, during his father's absence abroad, purchases and frees a girl whom he loves, borrowing money for the purpose from a usurer, and brings her to live in his father's house. The father unexpectedly returns. Tranio, to prevent him from entering the house and discovering what is going on, pretends that the house is haunted by the ghost of a murdered man and has consequently been vacated. But the usurer appears and demands his money. Tranio tells the father that Philolaches has borrowed it to buy the house of their neighbour Simō, and Simo is induced by further lies to allow it to be inspected. At last Tranio's roguery is exposed, but the father's anger is appeased.

This play was imitated by T. Heywood in the by-plot of his 'The English Traveller' (1623).

Mu'lciber, a name of Vulcan (q.v.), meaning 'the smelter' of metals.

Mu'ndus, see *Di Manes*.

Mūny'chia (*Mounuchiā*), the Acropolis of the Piraeus (q.v.) and a small harbour adjoining it. See Pl. 13 *b*.

Mūsae'us (*Mousaios*), (1) a legendary pre-Homeric Greek poet, said to have come from Thrace and to have been a pupil of Orpheus (q.v.). A collection of oracles, and poems connected with Orphism (q.v.), were attributed to him, and Plato speaks with respect of his poetry. See also *Onomacritus*. (2) A Greek poet of the 4th or 5th c. A.D. who wrote a poem on Hero and Leander, which survives, and a translation of which provided the groundwork for Marlowe's 'Hero and Leander'. Nothing is known about the poet.

Muses (*Mousai*), in Greek mythology, daughters of Mnemosyne (q.v.), goddesses of literature and the arts. The original seats of their worship were Pieria near the Thessalian Olympus, and Mt. Helicon in Boeotia, whence they are often spoken of as Pierian or Heliconian. They were nine

singing of poetry, became more and more independent of it. There had been, at the Pythian games, contests of solo flute-players since 590, and of solo lyre-players since 558. We hear of concerts of lyre-players and duets on lyre and flute at Sicyon in the 5th c. At Athens music was principally vocal with instrumental accompaniment (e.g. the songs of the dramatic choruses). Pericles built a special theatre, the Odeum (q.v.), for the musical contests of the Panathenaic festival. At the Dionysia and Thargelia the ten tribes competed, each with a choir of fifty voices. They sang chiefly nomes (q.v.). But in the 4th c. the words of the poem tended to become subordinate to the musical effect, and the music itself became elaborate, imitative, and full of contrasts and discords, a change vigorously condemned by the more conservative Athenians, including Plato. Similarly in tragedy (q.v.) the songs of the chorus gave place to mere musical interludes. See also under *Education*.

§ 2. *At Rome*

The *tibia*, a pipe, single, or double with a connecting mouthpiece, a sort of oboe, was the principal native Italian musical instrument. The *tūba*, perhaps of Etruscan origin, was a long straight tube of brass with bell mouth, used for ceremonial purposes. The *tubae* were purified at the annual festival of the *Tubilustria* on 24 March. Music for the sung portions (*cantica*) of dramas was played on the *tibia*, and specially composed. We know, for instance, the names of some of the composers for the plays of Plautus and Terence. The music of the flute accompanied prayers, sacrifices, triumphal marches to the Capitol, processions to the Circus Maximus, and funeral processions. The number of flute-players at a funeral was limited to ten by the Twelve Tables (q.v.). It is recorded by Livy (ix. 39) that in 311 B.C. the flute-players of Rome went on strike and retired to Tibur, whence they were brought back by a stratagem and pacified by a concession. Stringed instruments were introduced from Greece, and under Greek influence musical contests were occasionally held at Rome in later republican times and were continued under Augustus and developed by Nero in the *Agon Neronianus* (see *Ludi*, § 2). Domitian built an *Odeum* (Music Hall) for the musical contests held at the *Agon Capitolinus* (see *Ludi*, § 2). Under the empire there was, moreover, a development of music as an accompaniment of the pantomime (q.v.); orchestral concerts were also given in the theatre, and music became a regular feature of the dinner-party.

Mūsō′nius Rūfus, Gaius, a Stoic philosopher of the 1st c. A.D., banished by Nero as being concerned in the conspiracy of Piso (A.D. 65), but subsequently recalled. Some notes of his philosophical lectures, taken by a listener, survive.

My′calē (*Mukalē*), a promontory in Asia Minor, the scene of the last great battle of the Persian Wars (q.v.), where the Greeks destroyed the Persian army and fleet (479 B.C.).

Mȳcē′nae (*Mūkēnai*), a city on the NE. side of the plain of Argos (see Pl. 8), dating perhaps from pre-Hellenic times, which became in the latter part of the second millennium B.C. one of the chief centres of the Aegean world. It was perhaps a Cretan settlement in origin; at any rate it was so influenced by intercourse with Crete as to adopt a modified form of the Minoan (q.v.) civilization, which has received the distinctive name of Mycenaean, and which spread to many parts of Greece. Among the principal features of this culture are the city walls, built of large roughly hewn blocks (known as Cyclopē′an masonry), and the great tombs, shaped like beehives, the largest 50 ft. high, found at Mycenae and other places.

Mycenae, according to Greek mythology, was founded by Perseus (q.v.) and is associated in tradition with the story of Atreus and Agamemnon. In the 'Iliad', Agamemnon, king of Mycenae, is represented as the most powerful of Greek rulers and as exercising some sort of overlordship over the other Achaean chiefs. Tiryns, which stood nine miles away, resembled Mycenae in the character of its massive walls. It may have been the older town, ousted by the growing importance of Mycenae. Both cities lost their importance after their conquest by the Dorians (see *Migrations and Dialects*). Mycenae sent a contingent to Plataea but was destroyed by Argos in 468 B.C. Impressive remains of the walls of its citadel are still to be seen. Over the principal gateway through these walls, the famous Lions' Gate, is a triangular slab of limestone on which are sculptured two lionesses facing each other on either side of a column, with their forepaws on a raised pedestal. Within the citadel Schliemann discovered in 1876 a number of graves containing a vast quantity of jewelry, gold masks, and other objects, besides human remains, clearly indicating that these were the graves of the royal family of Mycenae. They may be the graves which were pointed out to Pausanias as those of Atreus, Agamemnon, and his companions; but the view that they were in fact their graves is not now accepted.

which arose at Alexandria in the 3rd c. A.D. and revived and developed the metaphysical and mystical sides of the Platonic teaching. Its chief exponents were Plotinus, Porphyry, and Iamblichus (qq.v.). See also *Longinus* (*Cassius*). One of the most famous members of the school in later times was HYPATIA (daughter of Theōn the mathematician), murdered by the Alexandrian mob in A.D. 415, whose noble figure and death are depicted in C. Kingsley's novel bearing her name (1851). She commented upon Plato and Aristotle, and also taught astronomy. Among her pupils was SYNESIUS of Cyrene (c. A.D. 370–413), a most versatile man, country gentleman and learned author, Neoplatonist and eventually Christian bishop of Ptolemāïs, who has left a discourse entitled 'Diōn' and a collection of letters and hymns (one is translated in 'Hymns, Ancient and Modern'). The last considerable writer of the Neoplatonic school was PROCLUS of Byzantium (c. A.D. 411–85), who produced a vast and consistent system, embracing the philosophical traditions of antiquity, in support of paganism against Christianity. Many of the later Neoplatonists had carried metaphysical speculations to fantastic lengths, with a mingling of magic and eastern superstitions. Demonology in particular was highly developed by them, and a complete hierarchy of good and evil demons was devised, who were thought to people the universe and were the object of semi-religious semi-magic rites. The Neoplatonic school at Athens was closed by Justinian in 529, but survived at Alexandria till the end of the 6th c.

The leading doctrines of the Neoplatonic school are briefly stated under *Plotinus*; they exercised a considerable influence on medieval philosophy through such thinkers as Johannes Scotus Erigena (*fl.* 850), and later on the Cambridge Platonists of the 17th c.

Neopto'lemus (*Neoptolemos*), also named Pyrrhus ('yellow-haired'), son of Achilles (q.v.) and Dēidamīa. He was summoned to the siege of Troy after the death of his father; he went with Odysseus to bring Philoctetes (q.v.) to the siege; and it was he who killed Priam. Andromache (q.v.) fell to his lot after the capture of Troy, and accompanied him to his kingdom in Epīrus. According to a legend preserved in the 'Andromache' (q.v.) of Euripides, he married Hermione, daughter of Menelaus and Helen, but Orestes (q.v.) murdered him and carried off Hermione.

Nē'pos (*Nēpōs*), CORNELIUS (c. 100–c. 25 B.C.), whose praenomen is unknown, was probably a native of Ticinum in Insubrian Gaul. He spent much of his life at Rome, where he was a friend of Catullus (who dedicated to Nepos a book of his poems and praised the lost 'Chronica') and of Atticus. He was acquainted with Cicero, but there seems to have been little sympathy between them. Nepos took no part in the public life of Rome and devoted himself to literary work. His writings included a history of the world ('Chronica'), a collection of extracts from Roman history ('Exempla'), lives of Cato and Cicero, a treatise on geography, and some love poems. All these are lost. Of his books (sixteen at least) 'De Viris Illustribus', we possess twenty-four lives. They are biographical sketches designed to bring out the characters of their heroes rather than the historical events of their lives. Indeed, from an historical point of view they are marked by many inaccuracies and omissions and by lack of proportion (the battle of Leuctra, for instance, is barely mentioned in the biography of Epaminondas). They show no dramatic sense or large historical views, but they do justice to the merits of the great men of foreign nations. Nineteen of the extant biographies are those of Greeks (including some Sicilians); there are also lives of Datamēs the Persian, Hamilcar and Hannibal, a short life of the elder Cato, a longer one of Atticus, and a brief sketch of notable kings. Of the Greek lives the best is that of Alcibiades, of whose character Nepos gives a good description. But the most interesting of the surviving works is the biography of Atticus, drawn from personal knowledge, and giving a clear account of the man, his political attitude, and literary interests.

Ne'ptune (*Neptūnus*), an old Italian deity, of whom in his original form hardly anything is known. He was worshipped at the *Neptūnālia* on 23 July, in the heat of the summer, when booths of foliage were put up to protect worshippers from the sun, and appears to have been associated with water. When we first find him in Roman history, he is a sea-god with the attributes of Poseidon (q.v.). Owing to Poseidon's connexion with horses, and because horse races were celebrated in honour of Consus (q.v.), Neptune was popularly associated with the latter god.

Nē'reids (*Nērēides*), see *Nereus*.

Nē'reus, according to Homer, the 'Old Man' of the sea, a wise and kindly deity, the father of the Nēreids or sea-maidens, beautiful, benevolent, but ill-defined creatures, of whom two were famed in mythology, Thetis (see *Peleus*) and Galatea (q.v.).

Odes* and *Epodes of Horace, short poems in various lyric metres. For the dates when they were written and issued see under *Horace*. The 'Epodes' were Horace's first attempts in the form of the Greek lyric, some of them, notably xvi (a lament over civil strife), on political themes, some of them lampoons on personal enemies, some of them on love and miscellaneous subjects. Epode ix is thought by some to consist of two parts, one written immediately before, the other immediately after the battle of Actium. The prevailing metre in the 'Epodes' is the iambic couplet (the metre of Archilochus, q.v.), in which a longer line is followed by a shorter, the latter being known in Greek as an *epōdos* or 'after-song', whence the title of these poems; in some of them the iambic verses are combined with dactylic.

Horace's lyrics reach perfection, within their range of emotion and thought, in the four books of the 'Odes'. It is on these that the author based his claim to immortality. Thirty-seven of them are in the Alcaic metre (see *Metre*, § 5), twenty-five in the Sapphic, a considerable number in various Asclepiadean metres, a few, experiments as it were, in divers others. They include a series of splendid political poems (those in Book IV were written at the request of Augustus), reflecting the transition of Roman feeling from anxiety for the safety of the State to security and triumph under the guidance of Augustus, whom Horace sincerely admired. They established the author's position as a great national poet. These patriotic lyrics were inspired by the model of Pindar; Horace's admiration of the Greek poet is expressed in Od. IV. ii, 'Pindarum quisquis studet aemulari . . .'.

Other odes deal with incidents in his own life or those of his friends, their departures on voyages or happy returns, their love affairs and his own, the changing seasons, the joys of country and wine, or, on the other hand, the brevity and melancholy of life ('pulvis et umbra'). They show Horace, if not so religious in spirit as Virgil, yet a firm believer in the value of piety. Their good sense, the moderation and avoidance of excess which they inculcate ('aurea mediocritas'), urbanely and happily expressed, have commended and endeared them to the generality of men.

Ōdē'um (*Ōdeion*), the Greek name for a theatre built for musical performances, and, unlike other Greek theatres, provided with a roof. An Odeum was built by Pericles for the musical contests of the Panathenaea. It was a circular building, in imitation, it is said, of the tent of Xerxes, with a conical roof. Later Music Halls were built at Athens by Agrippa and by Herodes Atticus (qq.v.). The latter building, of which the remains are well preserved, was in the form of a Roman theatre; it stood at the SW. foot of the Acropolis. For the Odeum at Rome see *Music*, § 2.

Ody'sseus (*Odusseus*), or, according to his Latin name, *Ulixēs* or *Ulyssēs*, in Greek mythology, the son of Laertes, king of Ithaca (q.v.), and Anticlea, daughter of Autolycus (q.v.). He was one of the suitors for the hand of Helen (q.v.), but despairing of success married Penelope (q.v.). It was by his advice that Tyndareus, step-father of Helen, bound the suitors by an oath to unite in protecting her from violence. When she was carried off to Troy, Odysseus joined the other Greek princes in the expedition to recover her, after having failed to escape his obligation by feigning madness (see *Palamedes*). He figures prominently in the 'Iliad', notably in the embassy to Achilles and the night expedition with Diomedes. After the death of Achilles, a contention arose between Odysseus and Ajax (q.v.) for the arms of the hero; they were awarded to Odysseus. It was Odysseus who with Neoptolemus brought Philoctetes (q.v.) to Troy from Lemnos. For his adventures on his way home to Ithaca from Troy, as related by Homer, see *Odyssey*. After his return, and the destruction of the suitors of Penelope, he appeased his enemy Poseidon, founding a shrine in his honour so far inland that an inhabitant mistook the oar he was carrying for a winnowing fan. Odysseus met his death at the hands of Telegonus, his son by Circe, who had come to Ithaca to make himself known to his father and slew him unwittingly. See also *Palladium* and *Trojan Horse*.

In the 'Iliad' Odysseus is represented as good in counsel no less than in battle, cool, tactful, energetic, and at times cunning. In the 'Odyssey' his chief characteristics are his longing for his home, his endurance of suffering in order to reach it, and the self-control he shows until the moment is ripe for the destruction of the suitors. He is less favourably depicted in some of the tragedies. Euripides in particular makes him heartless and unscrupulous. In Latin literature too he is rather unfavourably represented (see especially Hor. Sat. II. v).

Tennyson, in a dramatic monologue 'Ulysses', presents him setting out in his last years 'to sail beyond the sunset', 'to follow knowledge like a sinking star'. The episode is not in classical literature, but in Dante, 'Inferno', xxvi.

convinced, by the hero's knowledge of the peculiar construction of the bedstead, that he is her husband (Bks. xxi–xxiii). Odysseus makes himself known to his father Laertes. The relatives of the suitors attempt revenge, but are repulsed, and Athene stops the blood-feud (Bk. xxiv).

For Latin and English translations see under *Homer*. Samuel Butler (1835–1902) held that the 'Odyssey' was written by a woman and had its origin at Trapani in Sicily. See his 'The Authoress of the Odyssey' (1897).

Oecono'micus (*Oikonomikos*), a treatise by Xenophon on the management of a household and estate, in the form chiefly of a dialogue between Socrates and a certain Ischomachus; but the opinions and reflections are clearly those of Xenophon himself. It throws an interesting light on Xenophon's tastes and pursuits and on the agricultural science of his day, also on the relations which he thought should prevail between a man and his wife; and there is an agreeable picture of the young lady, wife of Ischomachus, no doubt Xenophon's own wife, who is given lessons in household management and good taste.

Oe'dipus (*Oidipous*, 'swell-foot'), in Greek mythology, the son of Laïus (q.v.), king of Thebes. When Amphion and Zethus (see *Antiope*) gained possession of Thebes, Laïus had taken refuge with Pelops (q.v.), but had ill requited his kindness by kidnapping his son Chrȳsippus, thereby bringing a curse on his own family. Laïus recovered his kingdom after the death of Amphion and Zethus, and married Jocasta, but was warned by Apollo that their son would kill him. Accordingly, when Oedipus was born, a spike was driven through his feet and he was exposed on Mt. Cithaeron. There a shepherd found him, and he was taken to Polybus, king of Corinth, and Merope his queen, who brought him up as their own son. Later, being taunted with being no true son of Polybus, he enquired of the Delphic Oracle concerning his parentage, but was only told that he should slay his father and wed his mother. Thinking this referred to Polybus and Merope, he determined never to see Corinth again. At a place where three roads met, he encountered Laïus (whom he did not know), and was ordered to make way. A quarrel followed, in which Oedipus slew Laïus. He went on to Thebes, which was at that time plagued by the Sphinx, a monster that asked people riddles and killed those who could not answer them. Creon, brother of Jocasta and regent of Thebes, offered the kingdom and Jocasta's hand to whoever should rid the country of this pest. Oedipus solved the riddle of the Sphinx (q.v., which thereupon killed itself), became king of Thebes, and married Jocasta. They had two sons, Eteocles and Polynices, and two daughters, Ismene and Antigone. At last, in a time of dearth and pestilence, the oracle announced that these disasters could be averted only if the slayer of Laïus were expelled from the city. Oedipus thereupon set about discovering who had killed Laïus. The result was to establish that he himself was Laïus's son and his murderer. On this discovery Jocasta hanged herself and Oedipus blinded himself. (According to the variant in Euripides' 'Phoenissae' and in Statius, Jocasta killed herself, not at this stage, but over the dead bodies of her sons, Eteocles and Polynices; see below.) Oedipus was deposed and banished, and wandered, attended by Antigone, to Colonus in Attica, where he was protected by Theseus (q.v.) and died (see *Oedipus at Colonus*). According to another version he remained shut up in Thebes. His sons having given him cause for displeasure, he set on them a curse that they should die by each other's hand. When they succeeded to the throne on the deposition of Oedipus, they agreed to divide the inheritance, ruling in alternate years. But Eteocles, who ruled first, when his year of kingship had elapsed, refused to make way for Polynices. The latter had spent his year of absence from Thebes at the court of Adrastus, king of Argos, and had married his daughter. Adrastus now gathered an army to support the claims of his son-in-law, headed by seven champions, the famous Seven against Thebes. These were (the list is not uniformly given) Adrastus himself and Polynices, Tȳdeūs of Calydōn in Aetōlia (the other son-in-law of Adrastus), Capaneūs, Hippomedōn, Parthenopaeus (son of Atalanta, q.v.), and Amphiaraus (q.v.). To each of the seven champions was allotted one of the gates of Thebes to attack, and Eteocles similarly assigned a Theban defender to each. The Argive army was routed. Eteocles had set himself against Polynices, and each killed the other. Creon, now king of Thebes, ordered that the bodies of the enemy and particularly that of Polynices should be refused burial (a grievous injury, for unless put underground, the dead could not enter Hades). What followed is variously told. One version is that given by Euripides in the 'Suppliants' (q.v.). Another, the more common version, is that Antigone, rebelling against Creon's decree, contrived secretly to perform the rite of interment

(q.v.) before his adventure with Helen. He deserted her; but afterwards, when wounded by the poisoned arrow of Philoctetes (q.v.), sought her help, too late. Tennyson's '*Œnone*' is the lament of the nymph for the lover who has deserted her.

Ogy′gia (*Ōgugiā*), in the 'Odyssey', the island of Calypso. It is represented as being far away to the westward, beyond Scheria, the land of the Phaeacians.

Oly′mpia (*Olumpiā*), a small plain on the N. bank of the Alphēus, in Elis (see Pl. 8), in a fertile region and among gentle hills, in strong contrast to the sombre grandeur of Delphi. This was the second of the two great religious centres of Greece and here were held every fourth year the Olympian Games (see *Festivals*, §§ 1 and 2), said to have been founded by Heracles, but whether by the famous Heracles or one of the Dactyls (q.v.) of Mt. Ida who bore that name, opinions were divided. The sacred precinct at Olympia, known as the *Altis* and surrounded by a wall, contained, besides a multitude of altars and statues, two famous temples, of Zeus and Hera respectively. The first was a large temple about 90 ft. wide by 220 long and 68 high, of the Doric order, with a colonnade of huge columns 7 ft. in diameter. In it was the colossal statue of Zeus, wrought in ivory and gold over a core of wood, by Phidias (q.v.), the most famous statue of antiquity. The god was represented sitting, but the statue according to Strabo was out of proportion to the temple, giving the impression that if the god were to rise he would lift the roof off. Oil was applied to the statue, or, perhaps injected into the wooden core, to prevent the ivory from cracking. The statue deeply impressed the Roman general Aemilius Paullus, and Dion Chrysostom spoke of it with enthusiasm. Caligula thought of conveying it to Rome, and substituting his own head for that of the god; but the impious design was frustrated, for the ship built to carry it was struck by lightning. The ultimate fate of the statue is not known; it probably perished in a fire. The temple of Hera was smaller (about 60 ft. wide by 165 long) and very ancient, dating perhaps from the 10th c. B.C. or even earlier. Its columns appear to have been originally of wood (some of these wooden columns were still standing in the days of Pausanias) and to have been replaced from time to time by columns of stone as the wood decayed. The walls are thought to have been originally in part of sun-dried bricks. In it was found in 1877 the famous statue by Praxiteles (q.v.) of Hermes holding on his arm the infant Dionysus. Here also, according to Pausanias, was a magnificent carved cedar-wood chest, said to be that in which Cypselus (q.v.) had been hidden by his mother. Besides the very numerous statues of athletes and horse-breeders who had been successful at the games (erected by themselves or their friends) there were in the Altis statues of other distinguished men, among them Aristotle and Gorgias, Lysander, Philip of Macedon, Alexander the Great, Pyrrhus of Epirus, Hieron of Syracuse, and Mummius the conqueror of Corinth. *Certain States had treasuries* at Olympia like those referred to under *Delphi*. The stadium or racecourse stood outside the Altis; it was supposed to be 600 ft. long; but the Olympic foot was longer than the ordinary Greek foot, the reason, it was said, being that Heracles measured the Olympic stadium with his own feet, which were larger than the feet of ordinary men.

Oly′mpiacus, see *Lysias*.

Oly′mpiad, see *Festivals*, § 1, *Calendar*, § 1.

Oly′mpian Festival, see *Festivals*, §§ 1 and 2.

Olympiē′um (*Olumpieion*), the sanctuary of Zeus Olympius at Athens, situated SE. of the Acropolis. It was a massive artificial platform about 225 yds. by 140, on which stood a temple to the god, begun by Pisistratus but left unfinished. Antiochus Epiphanes undertook, about 174 B.C., to rebuild it at his own expense, but it again remained unfinished. Sulla removed some of the columns to Rome. It was finally completed by Hadrian. It was one of the largest of Greek temples, 354 ft. long by 135 wide. It was surrounded by one hundred Corinthian columns, each 56 ft. high. Fifteen of these are still standing. See Pl. 13*a*.

Oly′mpus (*Olumpos*), (1) the mountain at the eastern extremity of the chain which forms the northern boundary of Thessaly and Greece proper, overlooking the Vale of Tempe. In Greek mythology its summit was regarded as the residence of the gods. (2) Mysian Olympus, the eastern extremity of a chain of mountains extending across the north-western portion of Asia Minor.

Oly′nthiacs, three political speeches by Demosthenes. See *Demosthenes* (2), § 5.

Oly′nthus (*Olunthos*), see *Chalcidic League*.

Omens. An omen, in Greek and Roman thought, was a phenomenon or circumstance foreboding good or evil. Omens were seen notably in the flight and song of birds, and in lightning or thunder, accord-

how they might be cured. Oracles were also given by dreams at the cave of Trophonius (q.v.) in Boeotia and at the shrine of Amphiaraus (q.v.) at Ōrōpus. In the temple of Heracles at Būra in Achaea oracles were delivered by lots or dice. Among foreign oracles, that of Jupiter Ammon in the Libyan desert had a high reputation among the Greeks.

§ 2. *At Rome*

Oracles, apart from the Sibylline Books (q.v.), were not held in much repute at Rome in republican times, and the State did not resort to them to ascertain the will of the gods. Under the empire the use of oracular predictions grew in favour with the populace, especially in connexion with the worship of the Greek and oriental divinities. The collection of oracles must have begun fairly early. In 213 B.C. the Senate made the praetor Acilius seize several collections. Augustus had two thousand books of prophecies burnt. There were no oracular shrines in Italy comparable in importance with those in Greece; but at Cumae under the Temple of Apollo was the Sibyl's cave (see *Sibyls*), and at Praeneste there was an ancient and famous temple of Fortune (see *Fortuna*), where oracles known as *sortes* were uttered, by means of tablets bearing some oracular inscription, shuffled and drawn by a child. Faunus was regarded as a prophetic god, and Carmentis had a similar power. Both are referred to by Virgil. At the temple of Faunus at Tibur *incubātiō* or the obtaining of oracles by dream was practised (Ov. Fast. iii. 291); a sheep was slain and the person seeking an oracle then slept in its skin. The haphazard choice of a line of Virgil, by opening his works at random (*Sortēs Virgiliānae*), became at a later period a popular method of trying to discover the future (see *Virgil*).

Ōrātŏr, a treatise by Cicero (q.v.), written in 46 B.C. and dedicated to M. Brutus, in which he describes the ideal orator and outlines a scheme for his education. He must be master of the three styles, the plain, the grand, and the intermediate (Demosthenes was a perfect example of all three). The qualifications of the orator in technical respects (invention, elocution, style, &c.) are set forth; his functions (to teach, to please, to persuade); and the branches of knowledge which he must have mastered (philosophy, physics, &c.). The treatise ends with a disquisition on euphony and rhythm. There are interesting references to works of art, taken as illustrations; e.g. the Venus of Apelles, the Zeus of Phidias, the chryselephantine statue of Athene.

Oratory.

§ 1. *Greek Oratory*

Rhetoric, the art of speaking, in the age of the great Greek orators (5th–4th c. B.C.) was regarded as an accomplishment for which preparation was made by careful training in composition and delivery. The accomplishment was of great practical importance, for at Athens a man's life and property might depend on the power of persuading the judges in a lawsuit, while successful eloquence in the Ecclesia opened the path to ambition. Attic oratory, in its period of splendour, differed from modern oratory in two main respects: speeches made no pretence to be extemporary, and, being addressed to popular audiences, the part played in them by purely logical argument was less, and that played by appeal to the feelings was greater, than it is to-day. Moreover the Greek audiences, being used to listen to poetical recitations, would be keen critics of the verbal form of the speeches addressed to them. The speeches might be political, or they might be forensic (i.e. delivered in a court of law), or they might be epideictic (funeral orations, panegyrics, &c.). Owing to the care spent on their composition, they were an important factor in the formation of Greek prose. Treatises on the science of rhetoric were written by Aristotle and his successor Theophrastus (q.v.).

The development of Attic oratory was influenced by two external forces: the rhetoric of Sicily, and the teaching in dialectic and the use of language given by the Sophists (q.v.). The art of rhetoric originated in Sicily, in the middle of the 5th c. B.C., when the rule of tyrants gave place to democracy; the lawsuits which followed this change are said to have given the Sicilian Corax the idea of systematizing and writing down the rules of forensic speaking. According to Aristotle, Empedocles (q.v.) had some part in their development. Gorgias (q.v.) of Leontini in Sicily made artistic expression the basis of oratory, adopting in particular a poetic rhythm (for his style see the speeches in Thucydides). His influence on Attic oratory is especially seen in Antiphon and Isocrates.

We have no authentic record of the form of the speeches of Pericles, though Thucydides may give a generally accurate record of their substance. The earliest of the Attic orators whose speeches in part survive is Antiphon (q.v., c. 480–411 B.C.), who was followed by Andocides (q.v.), and the great orators Lysias, Isocrates, Isaeus, Demosthenes, and Aeschines (qq.v.). Of

pleads with her son for her life, while he holds her under the threat of his sword. He drags her into the palace and kills her. As Orestes is justifying his action, the Furies appear, threatening the murderer, who flies from them.

EUMENIDES. Orestes is at the shrine of Apollo in Delphi. The Furies, forming the chorus, are asleep around him. Apollo promises him protection and bids him go to Athens to seek justice from Pallas Athene. Orestes goes. The ghost of Clytemnestra stirs up the Furies. The scene changes to the temple of Athene at Athens. Athene, having heard the pleas of the Furies and of Orestes, refers the suit to a tribunal of Athenian judges (the Areopagus, q.v., of which this was the legendary foundation). The votes for and against are equal, and Orestes is acquitted by the casting-vote of Athene. The Furies are indignant, but are conciliated by Athene's promise of a permanent abode and honour in her land.

Ore'stēs, in Greek mythology, son of Agamemnon (q.v.) and Clytemnestra, and brother of Iphigenia and Electra. See *Pelops*, and the articles on the tragedies *Oresteia*, *Orestes*, *Electra*, *Iphigenia in Tauris*. For his marriage with Hermione see *Neoptolemus*.

Orestes, a drama by Euripides, produced in 408 B.C.

Orestes (see above) is presented, after the murder of his mother, maddened by the avenging Furies, and tenderly nursed by his sister Electra. The Argive democracy is about to pass judgement on them for their crime, and a sentence of death is expected. Menelaus (q.v.) appears, having returned with Helen from Troy. Orestes appeals to him for protection, on the ground that he has avenged the murder of Agamemnon, the brother of Menelaus. But the latter shows himself a craven. The expected sentence is passed. Orestes and Electra, stimulated by Pylades (q.v.), now plot to kill Helen, the source of all their troubles; but she mysteriously disappears. They then try to gain the support of Menelaus under threat of the death of his daughter Hermione. The confused situation that results is solved by the appearance of Apollo, who dictates a general pacification, and explains that Helen has been carried off to heaven.

O'rganon, see *Aristotle*, § 3.

O'rigen (*Ōrigenēs*) (A.D. 185–254), the successor of Clement as head of the Christian school of Alexandria, and the first great scholar among the Greek Fathers. Apart from many theological works he is chiefly famous for his 'Hexapla', an edition of the Old Testament containing in six parallel columns the Hebrew text, four Greek translations, and a revised text of the Septuagint. We have only fragments of the work.

Orī'on (*Ŏrīōn*), in Greek mythology, a giant and hunter of Boeotia, the subject of various legends, according to which he was deprived of sight by Dionysus, or killed by Artemis (either from jealousy because he was loved by Eos, the Dawn, or because he challenged her to throw the discus against him), or stung to death by a scorpion, by the same goddess's design, while ridding the earth of wild beasts. Another story is that he pursued the Pleiades (q.v.) and both he and they were turned into constellations. For the curious story of his birth, see Ovid, 'Fasti', v. 495 et seq., a story based on the false derivation of the name Orion from the Greek *ouron* (urine).

Orō'pus (*Ōrōpos*), a town on the borders of Attica and Boeotia, near the sea; for a long time a subject of contention between the two States. For the oracular shrine there see *Amphiaraus*.

Oro'sius, a Christian ecclesiastic of Tarragona, of the 5th c. A.D., friend of St. Augustine, and author at the latter's request of a history of the world to 417 A.D. Its principal sources were Justin and Jerome-Eusebius (qq.v.), and it was designed to promote the Christian faith.

O'rphēus, a legendary pre-Homeric poet, a Thracian, a follower of Dionysus (q.v.), a son of Calliope or some other muse, and so marvellous a player on the lyre that the wild beasts were spellbound by his music. He is said to have taken part in the expedition of the Argonauts (q.v.), and by his song helped them to resist the lure of the Sirens (q.v.). He married Eurydice, a Dryad (q.v.). Eurydice, while running away from Aristaeus (q.v.), who was forcing his attentions upon her, trod on a snake, was bitten, and died. Orpheus went down to Hades to recover her and by his music induced Persephone to let her go, but on condition that Orpheus should not look back at her as she followed him. When they approached the world of the living, Orpheus forgot the condition and looked back, and Eurydice immediately vanished for ever. Later, Orpheus was torn to pieces by Thracian Maenads (q.v.), either for interfering with their worship, or because of his hatred for women since he had lost Eurydice. His head, floating down the Hebrus, and in some versions still speaking, reached the island of Lesbos

Egypt, but they are also of some interest for the study of ancient writing, for the topography of the districts from which they come, and for the history of the art of pottery. The largest collections of ostraca are those of the Bodleian Library at Oxford, the British Museum, the Louvre, and the Berlin Museum.

O'stracism, an institution introduced at Athens by Cleisthenes (q.v.), designed to prevent any attempt against the established order. Each year the Ecclesia considered the question 'whether it was expedient to apply ostracism'. In the event of an affirmative vote each citizen inscribed on a potsherd (*ostrakon*, see *Ostraca*) the name of the person whose withdrawal from the State seemed to him necessary to the public safety. Any person so designated by a certain number of votes (6,000 had to be cast in all) was to leave Athens for ten years, without loss of his property. Not more than ten citizens in all (among them Aristides, q.v.) ever suffered ostracism, and ostracism was discontinued by the end of the 5th c. B.C.

A considerable number of ostraca bearing votes of this kind have been found at Athens, the most remarkable discovery being that of twelve ostraca in 1932 on the site of the Agora. Four of these bear the name of Aristides, two of Themistocles, three of Megacles (uncle of Pericles, ostracized in 486), and one of Hipparchus (cousin of the tyrant, ostracized in 487).

O'thō, *Marcus Salvius*, Roman emperor in A.D. 69, a former boon companion of Nero (and see *Poppaea*). He took his own life after defeat by the army of Vitellius.

Ō'tus (*Ōtos*) and **Ephia'ltēs**, in Greek mythology, giant sons of Alōeus (whence called *Alōīdae*), or of Poseidon and the wife of Aloeus. They attacked the gods and tried to pile Ossa on Olympus, and Pelion on Ossa, in order to climb to heaven. They were destroyed by Zeus. A passage in the 'Iliad' tells how they imprisoned Ares, the god of war, in a bronze jar, for thirteen months; he would have perished there, had not Hermes released him. A different tradition makes them beneficent heroes who founded cities and the worship of the Muses. They may be survivors from an older religion.

Ephialtes was also the name of the demon of nightmare among the Greeks.

Ovā'tio, see *Triumph*.

O'vid (*Publius Ovidius Nāsō*) (43 B.C.–A.D. 18), born the year after the death of Julius Caesar, at Sulmo, in a valley of the Apennines, Paelignian territory east of Rome. His family was of equestrian rank. He was educated at Rome and by his father's wish studied rhetoric with a view to the practice of law, but his taste for poetry asserted itself. According to the Elder Pliny he had applied himself to the emotional rather than the argumentative side of rhetoric. He travelled, studied also at Athens, and visited Asia and Sicily. For a time he held some minor official posts at Rome. Horace and Propertius were among his friends; he mourns the death of Tibullus; Virgil he only saw. His poetry soon brought him popularity in idle, fashionable Roman circles. He was three times married; his first two marriages were of short duration; his third wife remained devoted to him and loyal during his exile. He had a daughter (or perhaps step-daughter, though he calls her *nata*). In A.D. 8 the course of his life at Rome was interrupted by the overwhelming blow of an imperial edict banishing him to Tŏmis (or Tŏmi) on the W. shore of the Black Sea. According to Ovid the grounds of this sentence were a poem (no doubt the immoral 'Ars Amatoria') and an error. What this last was remains unknown; something, it may be supposed, which directly offended the emperor's personal susceptibilities. His name was connected with that of Julia, the emperor's profligate daughter. Ovid has described in his 'Tristia' the last sad night at Rome, the hardships of his voyage to Tomi, and the tedious years of boredom and deprivation in his bleak land of exile. His hopes of some mitigation of his punishment were disappointed, and he died at Tomi after ten years of banishment. He seems to have become reconciled to its inhabitants; they were kind and considerate and won his esteem. He learnt the Getic language, and wrote in it a poem (not extant) in honour of Augustus and Tiberius.

The approximate order in which his works were written appears to be as follows, but cross-references in them from one to another make their sequence uncertain: 'Amores', 'Heroides', 'Medicamina faciei femineae', 'Ars Amatoria', 'Remedia Amoris', 'Medea', 'Metamorphoses', 'Fasti', 'Tristia', 'Epistulae ex Ponto'. These, with the exception of 'Medea', a tragedy (praised by Quintilian) of which only two lines have survived, are dealt with under their several titles. Works doubtfully attributed to Ovid are the 'Halieutica' (of which we have only a fragment) on the marine creatures of the Black Sea, and the 'Ibis', a satirical poem imitated from Callimachus and directed against some enemy. 'Nux', a complaint by a nut-tree, and 'Consōlātiō ad Liviam' (or 'Epicēdion Drūsi') on

account of his Hellenism, i.e. his research into and treatment of unfamiliar Greek saga-cycles. The term was regarded as high praise. Cicero looked upon him as the greatest of Roman tragedians, and in his 'De Amicitia' testifies to the popular enthusiasm with which a scene in his 'Orestes' was received.

Pae′an (*Paiān*), a Greek choral lyric (q.v.), probably of Cretan origin, deriving its name from the invocation 'Iē Paiōn' addressed to Apollo, which formed a refrain. The song was sometimes, but not always, accompanied by a dance. It might be either an invocation or a thanksgiving (perhaps originally a song of healing or incantation) at first addressed to Apollo, later to other gods also. It was much in vogue at Sparta, at the feasts of Apollo. A paean is said to have been composed by Sophocles to Asclepius, and one by Socrates to Apollo. Some fragmentary paeans by Pindar survive.

Paedagō′gus (Gk. *Paidagōgos*), see *Education*, §§ 1 and 2.

Paeli′gni, inhabitants of lofty valleys of the Apennines, E. of Rome. In Paelignian territory lay Sulmo, the birthplace of Ovid, who speaks of Sulmo 'gelidis uberrimus undis'. Horace refers to 'Paeligna frigora', (Od. III. xix. 8).

Pae′on, see *Metre*, § 1.

Pae′stum, the Roman name of Poseidōnia, a colony founded by Sybaris (q.v.) on the coast of Lūcānia about 600 B.C. It is famous for its Greek temples, of which the fine ruins still remain. It was conquered by Rome in 273 B.C. Virgil speaks of its roses flowering twice a year.

Pae′tus, see *Arria*.

Pāgānā′lia, at Rome, the celebration in the *pāgi* (divisions of rural areas) of the sowing, a festival associated with the earth-goddesses Ceres and Tellus, who according to Ovid were then invoked to protect the seed. The feast was a movable one.

Painting. (1) GREEK. We do not know very much about Greek methods of painting, and are mainly dependent on the statements of Pliny, Pausanias, and Lucian. The Greeks appear to have used fresco (painting on wet plaster), tempera (the use of some sticky medium), and the encaustic method (the nature of which is not certainly known, but which appears to have involved the use of melted wax as a medium). Some idea of the skill of the Greek painters may be derived from the beautiful examples that we possess of the kindred art of vase (q.v.) decoration. Apart from the wall-paintings of Mycenae and Tiryns, and the beautiful frescoes of Cnossus in Crete, Greek painting may be divided into three main periods: (*a*) that of Polygnotus (q.v.), the first half of the 5th c. B.C., when the artist's object is to give a simple, dignified representation of some mythological scene; (*b*) the period of Zeuxis and Parrhasius (qq.v.), the latter part of the 5th c., in which, though the subjects are still in the main mythological, the object is to extract from the scene the elements of beauty that it contains; (*c*) the period of Apelles (q.v.), the 4th c., when technical skill was developed in various directions in a number of different schools, at Athens, Sicyon, and in Ionia. The school at Sicyon was famous. Apelles himself is said to have studied there, but it appears to have been notable rather for formal and technical excellence than for feeling and imagination. After the 4th c. the Greek art of painting declined. There is much interesting information about Zeuxis, Parrhasius, and Apelles in Pliny (N.H. xxxv. 36).

(2) ROMAN, see *Art, Roman*.

Palae′mon (*Palaimōn*), see *Dionysus* and *Melicertes*.

Palae′mon, QUINTUS REMMIUS, a famous grammarian and teacher at Rome under Tiberius and Caligula, referred to by Juvenal. Persius was his pupil, and Quintilian is also said to have had him for instructor. There is a curious account of him in Suetonius, 'De Grammaticis'.

Palaeography, see *Texts and Studies*, § 11.

Palae′stra (*Palaistrā*), 'wrestling-school', in Greek cities, the place where boys were instructed in wrestling and gymnastics.

Palamē′dēs, in Greek mythology, one of the Greek heroes of the Trojan War, an ingenious man who is said to have invented some of the letters of the alphabet and the game of draughts. When Odysseus (q.v.) tried to avoid his obligation to join in the expedition to Troy by feigning madness, Palamedes exposed his deceit. Thereafter Odysseus, to avenge himself, forged a letter purporting to come from Priam (q.v.) offering gold to Palamedes to induce him to betray the Greeks; and the gold, by the contrivance of Odysseus, was found in Palamedes' tent. Palamedes was consequently stoned to death. His father Nauplius avenged him. When the Greek fleet was returning home from Troy, he lured it, by false beacons, on the rocks of Euboea.

Pa′latine, THE (*Palātinus Mons*), the hill on which the first Roman settlement was made (see *Rome*, § 1, and Pl. 14). It was

term applied to comedies adapted or imitated from Greek comedies, for instance the plays of Plautus and Terence. The name is derived from *pallium*, a Greek cloak.

Palmȳ'ra, see *Zenobia*.

Pān, the Greek god of flocks and shepherds, variously described as the son of Hermes, or of Zeus, or of some other deity, and represented as partly goat-like in form. He was originally an Arcadian deity, and Mt. Maenalus in Arcadia (where, according to Pausanias, the inhabitants thought they could still hear Pan piping) was sacred to him. He invented the musical pipe of seven reeds, which he named *Syrinx* in honour of the nymph of that name whom he loved and who was changed into a reed in order that she might escape him. Pan also loved the nymphs Pitys and Echo, who when they fled from him were changed respectively into a pine tree and a voice that can only repeat the last words spoken to her. Pan was reputed to be the cause of sudden and groundless fear, especially that felt by travellers in remote and desolate places, known in consequence as Panic fear. It is said (Hdt. vi. 105) that when Phidippides, before the battle of Marathon (see *Persian Wars*), was sent to ask help from Sparta, Pan appeared to him and promised to help the Athenians in battle. In consequence of this, his worship was introduced at Athens after Marathon. By the Romans he was identified with Faunus (q.v.). Plutarch relates that in the reign of Tiberius a ship with passengers was driven near the coast of the isles of Paxi. A loud voice was heard calling to one Thamous that the great god Pan was dead. The emperor ordered an enquiry, but no satisfactory explanation was found. The incident in Christian legend is associated with the birth of Christ. According to S. Reinach, the explanation may be found in the lament of the worshippers of the oriental god Thamuz (see *Adonis*), 'Θαμμοῦζ ὁ πάμμεγας τέθνηκε', overheard and misunderstood by the passengers of a ship while his annual obsequies were being celebrated.

Shelley's 'Hymn of Pan' is an echo of a story that Pan once engaged in a musical contest with Apollo (see *Midas*).

Panae'tius (*Panaitios*) (c. 180–c. 110 B.C.), of Rhodes, a Greek Stoic philosopher, who came to Rome, was admitted to the friendship of Scipio Aemilianus (q.v.), and accompanied him on a mission to Egypt and Asia. He powerfully influenced the circle of Scipio and through them Roman thought. He returned to Athens, where he directed the Stoic school, and there he died. He was author of a treatise 'On Duties' (which has not survived), on which Cicero modelled his 'De Officiis'.

Panathēnāe'a (*Panathenaia*), see *Festivals*, § 3.

Panathēnā'icus, see *Isocrates*.

Pancra'tion (*Pagkration*), in Greece, a form of contest combining wrestling with boxing. It was a brutal form of sport, in which almost any method of vanquishing the opponent was allowed. The Pancration was introduced into the Olympian Games (see *Festivals*, § 2) from 648 B.C. It was also included in the Nemean and Isthmian Games.

Pa'ndarus (*Pandaros*), in Greek mythology, son of Lycaon (q.v.) and leader in the Trojan War of the Trojans who lived about the foot of Mt. Ida. It is he who, in 'Iliad' iv, breaks the truce and wounds Menelaus with an arrow. In 'Iliad' v he is slain by Diomedes. The story of his relations with Troilus and Cressida as told by Chaucer and Shakespeare was developed by Chaucer from an episode in the 'Roman de Troie' of Benoît de Sainte-Maure, whose poem is based on Dictys Cretensis and Dares Phrygius (qq.v.).

Pa'ndects (*Pandectae*), see *Justinian*.

Pandī'on (*Pandīōn*), a legendary king of Athens, sometimes described as grandson of Erechtheus (q.v.). He was father of Philomela and Procne (qq.v.).

Pandō'ra (*Pandōrā*), see *Prometheus*.

Panēgy'rici. (1) For the 'Panegyricus' of Isocrates, see under his name. (2) For the Panegyric on Trajan by Pliny see *Pliny the Younger*. (3) A collection of Latin complimentary speeches by rhetoricians of the late 3rd and the 4th cc. A.D. in honour of the emperors of their time chiefly Maximian, Constantius, Constantine I and II, Julian, and Theodosius. The collection contains also Pliny's panegyric (see (2) above) on which the later speeches were modelled. These are eleven in number and range in date from A.D. 289 to 389. They were composed in the rhetorical schools of Gaul. They are artificial declamations of little literary merit.

Panthe'on or **Pa'ntheon** (L. *Panthēon* or *Panthēum*), at Rome, a splendid building erected by M. Vipsanius Agrippa (q.v.) in 27 B.C., for what purpose is uncertain. The internal niches were decorated with statues of various gods. The walls and arches survive. It was dedicated as a Christian church by Pope Boniface IV in A.D. 609.

Pantomime, *a form of dramatic entertainment at Rome of which the name*

Another contains the *Constitutio Antōnīniāna*, an edict of the emperor Caracalla of 212, conferring Roman citizenship on all *peregrini* in the Roman empire with certain exceptions.

Papyri have also been found at Herculaneum, but in too charred a condition to be of much value. This recalls the wish expressed by Wordsworth in 1819:

O ye who patiently explore
The wreck of Herculanean lore,
What rapture! could ye seize
Some Theban fragment, or unrol
One precious, tender-hearted scroll
Of pure Simonides.

Papȳ'rus, see *Books*, § 2. For the price of papyrus, see *Books*, § 3.

Para'basis, see *Comedy*, § 2.

Pa'raloi, see *Athens*, § 3.

Pa'ralos, the name of one of the two warships kept by the Athenians for ceremonial and exceptional purposes.

Pa'rcae, see *Fates*.

Parentā'lia, at Rome, the days of sacrifice in connexion with the dead, beginning on 13 Feb., and reaching their climax in the *Feralia* on 21 Feb. During this period magistrates laid aside the insignia of their office, temples were closed, marriages forbidden, and each family carried out rites at the tombs of its dead members. The concluding ceremony, on 22 Feb., was a family reunion and worship of the *Lar Familiāris* (see *Lares*), an acknowledgement of the subsisting relation between the dead and living members of the family (contrast *Lemures*); it was called the *Caristia*.

Pare'nthesis, the insertion of a clause or sentence into a passage where it is not grammatically essential, e.g.

Haud procul inde citae Mettum in diversa
    quadrigae
distulerant (at tu dictis, Albane, maneres!),
raptabatque viri mendacis viscera Tullus
per silvam.

Virg. Aen. viii. 642–5.

Parian Chronicle, see *Marmor Parium*, and *Paros*.

Parī'lia, see *Pales*.

Pa'ris, (1) in Greek mythology, a son of Priam and Hecuba (qq.v.), called *Alexandros* for his valour. He was exposed when a child because of a prophecy that he should bring destruction on Troy, but was brought up by shepherds. He fell in love with the nymph Oenone, but deserted her, and carried off Helen (q.v.), the wife of Menelaus, thus bringing about the Trojan War (q.v.). In the course of this he was wounded with a poisoned arrow by Philoctetes (q.v.), sought the aid of Oenone, but died before she could give it. See also *Paris* (*Judgement of*). (2) The name of two popular pantomimic dancers, one of whom was executed under Nero (A.D. 67), the other under Domitian (A.D. 87). For one of them Statius (q.v.) wrote his libretto 'Agave'.

Paris, Judgement of, the subject of a Greek myth. At the marriage-feast of Peleus and Thetis (qq.v.), Eris (Strife) threw down a golden apple, inscribed 'For the fairest'. Hera, Athene, and Aphrodite (qq.v.) all claimed it, and the contention was referred to Paris (q.v.), the handsomest of mortal men. Hera offered him greatness, Athena success in war, Aphrodite the loveliest woman for his wife. Paris awarded the apple to Aphrodite, and with her help carried off Helen (q.v.). It was thus the Judgement of Paris that originated the Trojan War, but this myth appears to be unknown to Homer.

Parme'nidēs of Elea, a philosopher born probably about 510 B.C. He was a man of rank and is said to have given laws to his city. According to tradition he was a pupil of Xenophanes (q.v.) and is said by Plato to have conversed late in life with Socrates (see under *Plato*, § 2, for the dialogue 'Parmenides', in which he is one of the chief interlocutors). He was the founder of the Eleatic school of philosophy and expounded his doctrine in a poem composed of a prologue and two books of hexameters, the first dealing with the reality, the second with illusion. The real universe is a single, indivisible, eternal, unchanging whole, and the only object of knowledge; what is mutable and perishable, and phenomena such as motion, are illusions, and about them we can only have conjectures. Only fragments of this work survive. They display the philosophical enthusiasm of the author and his recourse to argument in support of his opinions, in lieu of the bare assertions of the earlier philosophers.

Parmenides, a dialogue by Plato (q.v., § 2).

Parna'ssus (*Parnassos*), a lofty mountain, whose summit, a few miles north of Delphi, rises to about 8,000 ft. On it were the Corycian Cave and the Castalian spring (qq.v.) and the mountain was associated with the worship of Apollo and the Muses. It was often referred to as having two summits, one sacred to Apollo, the other to Dionysus. The name is sometimes used allusively in modern English

original system. Some were attached to the patrician *gentes* as clients (q.v.). Others came under the protection of the king. They became an important body known as the *plebs*, and they grew in number.

(2) The distinction was originally one of race. Patricians represent an aristocracy of invaders (Sabines). The *plebs* represent the mass of the old population.

(3) The patricians were an aristocracy created by selection by the kings and afterwards by co-optation into the Senate. It was originally an aristocracy of office, but it was closed at some period and converted into one of birth.

For the struggle of the plebeians to win social and political equality with the patricians, see *Rome*, §§ 3 and 6.

Patro'clus (*Patroklos* or *Patroklēs*), in the 'Iliad', son of Menoetius, and the favourite companion of Achilles. For his story, see *Iliad*.

Paul the Silen'tiary (*Paulus Silentiārius*, an officer of the imperial household of Justinian) (*fl. c.* A.D. 540) was the author of a Greek poem on the church of St. Sophia at Constantinople, of some architectural interest; also of some hundred epigrams in the Greek Anthology (q.v.).

Pauly-Wissowa. The great German classical encyclopaedia, known as the 'Real-Encyclopädie' of Pauly-Wissowa had its origin in a work by Pauly (d. 1845) published in 1839–66. A new edition, edited by G. Wissowa (d. 1931), W. Kroll, and others, was begun in 1894 and is still incomplete. The work endeavours to cover the whole of classical antiquity in the widest sense (geography and topography, history and biography, history of literature, mythology and worship, archaeology and history of art). The articles (some of them veritable treatises) are by various contributors, nearly all of them German.

Pausa'nias (*Pausāniās*), (1) regent of Sparta from 479 B.C., in command of the Greek forces at Plataea (see *Persian Wars*). In subsequent operations against the Persians he captured Byzantium, and became notorious for his arrogance and misuse of authority. He was also suspected of entering into secret relations with Xerxes. The Spartans recalled him in 477. He was tried, but not convicted of anything very serious and returned to Byzantium, whence he was driven by Cimon (q.v.), and lived at Colōnae in the Troad. Reports that he was intriguing there led to his being once more recalled to Sparta, but it was difficult to find evidence against him until a messenger to whom Pausanias had entrusted a letter for the Persian Artabazus showed it to the Ephors. Pausanias was walled up in the sanctuary where he had taken refuge. We have a life of him by Nepos.

(2) The author of an extant 'Description of Hellas' (*Hellados Periēgēsis*), who appears from passages in it to have been a native of the region about Mt. Sipylus in Lȳdia, and to have written in the second half of the 2nd c. A.D. His work is a guide-book written for tourists, in which, taking in succession various parts of Greece, he enumerates the objects in them most worthy to be seen, especially statues, pictures, tombs, and sanctuaries, with their legends, derivations of names, anecdotes, and historical digressions. He mentions villages, rivers, and roads met with on the way, records curious customs and superstitions, and occasionally refers to the scenery and natural products of the regions that he describes. He notices, for instance, the honey of Hymettus, the bustards seen about the Phōcian Cēphīsus, the white blackbirds of Mt. Cyllēnē, and the oaks, cork-trees, and great tortoises of Arcadia. But in general he is not interested in the economic aspects of the country or in its inhabitants. What he tells us is mostly based on his own travels; his historical information appears to be in the main reliable and his general accuracy is frequently attested by the remains of the monuments he describes. He is frank about reputed marvels, such as the trout of the Aroanius, which he admits he did not hear sing like thrushes (which they were said to do) though he waited by the river till sundown. He applies some degree of criticism to the stories he relates. Of the two about the acquisition of the body of a Triton preserved at Tanagra, he rejects the tale that the monster had been killed in single combat by Dionysus, in favour of the less pretentious explanation that it had been lured ashore by a bowl of wine, and decapitated as it lay drunk on the beach. He tells some interesting things about the paintings of Polygnotus and the statues of Myron and Phidias, but has little to say of Praxiteles and the later sculptors. He rises to a restrained enthusiasm about the Propylaea, the theatre of Epidaurus, and the temple of Bassae, the ruins of which enable us to approve his judgement. His work is simple, unpretentious, and uninspired. It is in ten books, dealing with (1) Attica and Megara; (2) Corinth and Argolis; (3) Lacōnia; (4) Messēnia; (5 and 6) Ēlis; (7) Achaia; (8) Arcadia; (9) Boeōtia; (10) Phōcis.

Peace (*Eirēnē*, L. *Pax*), a comedy by Aristophanes, produced at the Great Dionysia in 421 B.C. It gained the second prize.

Cleon and Brasidas (qq.v.) had recently died, and negotiations for the Peace of Nicias were nearly complete. Aristophanes anticipates their success. Trygaios, an Athenian vine-grower, who with his family is suffering from the food-shortage, decides

[illegible]

and the other gods have left Olympus in

[illegible]

ponnesian War.

[illegible]

He was married to the goddess Thetis (see *Nereus*) in the following circumstances. It was fated that Thetis should have a son more powerful than his father. Zeus, who loved Thetis, knew that he would be in danger from one of his sons, but did not

[illegible]

Pe'lias (*Pelias*), see *Tyro* and *Argonauts.*

[illegible]

Pelo'pidas (*Pelopidas*), a great Theban

[illegible]

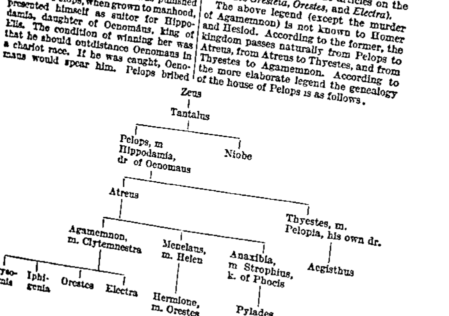
was in its more prominent features a struggle between Athens, a democratic State and a sea-power, which had converted the Delian Confederacy (designed to resist the Persians) into an empire under her own rule, and most of the States of the Peloponnese together with Boeotia and headed by Sparta, an oligarchical and conservative power, whose land army was the most efficient military force of the day. The truest explanation of the conflict, according to Thucydides, was the rise of Athens to greatness, which caused the Spartans to become afraid of them. A deeper cause, according to modern theory, lay in the commercial rivalry of Athens and Corinth. The first ten years of the war (known as the Archidāmian War, after the Spartan king who led the invasions of Attica) were indecisive, the Spartan forces merely ravaging Attica, while Athens, conforming to the policy of Pericles (q.v.), risked no land engagement and confined herself to naval operations. A great plague in 430 intensified her ordeal. Her chief success was the defeat of the Spartans at Pylos (425) and the destruction or capture of 420 Spartan hoplites on Sphactēria (the island that almost blocks the bay of Pylos, famous in later days as the scene of the battle of Navarino). In 424 Athens moreover captured Nisaea and Pēgae, the ports of Megara. Important operations also took place, first in Boeotia, where an Athenian attempt to win over the country was defeated at Dēlium (424) in the biggest battle of the Archidamian War; second in Thrace and Chalcidice, where Potidaea, which had revolted from the Athenians, submitted to them after a costly siege in 430. The energy of the Spartan commander Brasidas secured the adhesion to the Peloponnesian cause of a number of Thracian cities, including Amphipolis; the historian Thucydides, then in command of an Athenian squadron, arrived too late to retain it (424). In 422 Cleon led an expedition for its recapture. He was defeated and killed, but Brasidas also fell in the battle; and thus were removed the two chief opponents of peace. The Peace of Nicias was concluded in 421. Its terms were unsatisfactory to Corinth, Megara, and Boeotia, and it was only partially observed. Under the influence of Alcibiades (q.v.) Athens entered into alliances with Argos (which had taken no part in the Archidamian War, having a treaty of neutrality with Sparta which ran out in 421), Elis, and Mantinea; the allies attacked Epidaurus and advanced on Tegea, and Sparta moved against them. A great battle was fought at Mantinea in 418, in which the Spartans were victorious. Argos abandoned the Athenian alliance and Athens was left once more isolated. In 415 Athens undertook, again under the influence of Alcibiades, the great Sicilian Expedition, designed to curb the growing power of Syracuse (q.v.), to win a footing in Sicily, and to obtain complete control of the sea. While the expedition was being prepared the Athenians were thrown into painful excitement by the discovery one morning that nearly all the Hermae (q.v.) in the city had been mutilated. The sacrilege was regarded as ominous for the expedition, and Alcibiades was brought under suspicion. Nevertheless it was decided that the expedition should sail and that his trial should be postponed. Thucydides has described in a striking passage (VI. xxx) the mingled feelings of hope and apprehension with which the Athenians went down to the Piraeus at dawn to see the departure of the fleet; but their courage revived at the sight of its strength, and the galleys raced to Aegina when they reached the open sea. The Athenians made the mistake of appointing, along with Alcibiades and Lamachus, Nicias to command the expedition, a man of cautious and irresolute temper, who was opposed to the whole adventure. The operations were not conducted with the promptitude and vigour that such a case demanded, and when the Syracusans obtained the assistance of Gylippus, an energetic Spartan general, the chances of success turned definitely against Athens. Despite the arrival of a relieving force under Demosthenes, the expedition ended in 413 in the destruction of the Athenian fleet and army, and the exhaustion of the Athenian finances. Most of the Athenian allies in the Aegean (led by Chios) shortly afterwards (412) revolted from her. But Athens built a new fleet, and the war continued for another eight years, in consequence of the incapacity of the Spartan commanders and the extraordinary energy of Athens, especially under the leadership of Alcibiades, who played (on both sides) a part of great importance in the war (see *Alcibiades*). Sparta had occupied Decelea (q.v.) in 413, thereby inflicting great suffering on the Athenians. She also obtained the assistance of Persia, even agreeing to surrender the Greek cities of Asia Minor to Persian rule. The NE. of the Aegean became the chief theatre of war, the Spartans hoping to deprive Athens of the main source of her food-supplies. Athenian naval victories at Cynossēma (411) and Cȳzicus (410) for a time prevented the Spartans from attaining this end. But in 407 Cyrus the younger (q.v.) was appointed Persian satrap of Asia Minor and threw his whole weight on the Spartan side, co-operating

with the regent Lysander, who this year commanded the Spartan fleet. The Athenian fleet was defeated at Notium, and Alcibiades, who had been appointed strategus with full [illegible] war, retired to exile. [illegible] ians won one more vi[illegible] Lysander was no lon[illegible] Arginusae. But the end came [illegible] [illegible] for the greatest [illegible] ponnesian Wa[illegible] Expedition) is [illegible] for the latter y[illegible] Xenophon ('Hellenica').

For what is sometimes known as the 'First Peloponnesian War' (459–446) see *Athens*, § 4.

Pe'lops, in Greek mythology, son of Tantalus (q.v.). When he was a child, his father killed him and served his flesh to the gods at a banquet, to see if they could tell it from that of some animal. Demeter (q.v.), absorbed in her grief, ate part of the shoulder, but the other gods detected the nature of the dish. Pelops was restored to life, the missing shoulder was replaced by one of ivory, and Tantalus was punished in Hades. Pelops, when grown to manhood, presented himself as suitor for Hippodamia, daughter of Oenomaus, king of Elis. The condition of winning her was that he should outdistance Oenomaus in a chariot race. If he was caught, Oenomaus would spear him. Pelops bribed Myrtilus, the king's driver, to take out the linch-pin of his master's chariot, and so won the race and the [illegible] [illegible] Pelops were [illegible] the sons [illegible] Aegisthus was exposed [illegible] his mother, but brought up by shepherds and adopted by Atreus, the father of Agamemnon and Menelaus (qq.v.). Atreus sent Aegisthus to kill Thyestes, but Thyestes recognized him as his own son, and the two contrived the death of Atreus. When Agamemnon led the Greek expedition to Troy and left the kingdom of Mycenae in the care of his wife Clytemnestra, Aegisthus seduced her, and joined with her in murdering Agamemnon on his return. Later, Orestes, with the help of his sister Electra, avenged their father Agamemnon by slaying Aegisthus and Clytemnestra (see the articles on the tragedies *Oresteia*, *Orestes*, and *Electra*).

The above legend (except the murder of Agamemnon) is not known to Homer and Hesiod. According to the former, the kingdom passes naturally from Pelops to Atreus, from Atreus to Thyestes, and from Thyestes to Agamemnon. According to the more elaborate legend the genealogy of the house of Pelops is as follows.



Pe'ltasts (*Peltastai*), see *Army*, § 1.

Penā'tēs, in Roman religion, the spirits (*numina*) of the store-cupboard (*penus*), who had their place in the *atrium* of every early Roman house (see *Houses*), and were regarded, together with the Lares (q.v.), as protectors of the house. There were also State Penates, protectors of the Roman commonwealth, to whom (with Jupiter) the Roman magistrates took oath. According to Virgil, Aeneas had brought these to Italy from Troy. Indeed Virgil conceives not only Rome and Troy as having their Penates, but also Carthage and other cities. He even speaks of the bees, alone among animals, having their Penates, or fixed abode (Georg. iv. 155). The Penates of the household, at first vague spirits, came to be identified with various gods of the State religion, Jupiter, Juno, Ceres. The worship of the domestic Penates and Lares centered in the family meal. A portion was then set aside and thrown on the flames of the hearth for the gods. Sometimes statuettes representing them would be brought from the shrine (*larārium*) and placed on the table in token of their presence at the meal. There was a shrine of the national Penates by the side of the Via Sacra near the Forum. Augustus gave them an altar in his own palace. The Palatine thus became the centre of a national cult. Moreover the hearth-gods of the Julian gens (descended from Aeneas who had introduced them) were thus identified with the gods of the State.

Pēne'lopē (also *Pēnelopeiā*), in the 'Odyssey', daughter of Icarius of Sparta, and wife of Odysseus. She is represented as a faithful wife, prudent and resourceful in the difficult position in which she is placed by her husband's long absence, but showing lack of decision: she 'neither refused the hated bridal [with one of the suitors] nor had a heart to make an end'.

Pēnē'us (*Pēneios*), the principal river in Thessaly; it flows through the beautiful vale of Tempe between Mts. Olympus and Ossa.

Pentakosiomedi'mnoi, see *Athens*, § 2.

Penta'meter, a verse of five units (*metra*); see *Metre*, §§ 1 and 2. In practice the term is applied only to the elegiac pentameter.

Pentā'thlon, in the Greek games, a contest including five events, wrestling, long jump, running, throwing the discus, and throwing the javelin. The winner of most events was the victor.

Pentĕcontaĕ'tia, a term applied to the fifty years of Greek history between the Persian and Peloponnesian Wars (480–430 B.C.), the period of the growth of the maritime empire of Athens and of her greatest literary and artistic eminence. This was the age of Pericles, of the great tragedians, of Anaxagoras, Zeno, Protagoras; of Polygnotus and Phidias and the building of the Parthenon. It was in various parts of Greece the age of Pindar, Herodotus, Hippocrates, Polyclitus, Empedocles, and Democritus. Socrates, Thucydides, and Aristophanes grew to manhood during this period.

Despite all this, it is not easy to reconstruct the detailed history of these years, owing to the lack of contemporary literary sources. Apart from a few chapters of Thucydides, some scattered references in Herodotus, and what can be gathered from works like the 'Oresteia' and fragments of the early comedians, we are entirely dependent on later writers for literary records. The archaeological and numismatic study of the period is, however, both flourishing and fruitful. The best collection of material is still that by G. F. Hill, 'Sources'; cf. also M. N. Tod, 'Greek Historical Inscriptions', vol. i.

Pente'licus (*Pentelikos*), a mountain about 3,600 ft. high, which closes the Athenian plain on its NE. side, some ten miles from Athens. It was famous for its quarries of marble. This is of a close-grained milky whiteness, in contrast to the more sparkling marble of Paros (q.v.). It weathers to the beautiful golden brown now to be seen on the columns of the Parthenon. It was largely used for sculpture and architecture in the earlier times, but from the 4th c. Parian was preferred to it.

Penthesilē'a (*Penthesileīa*), see *Achilles*.

Pe'nthēus, a legendary king of Thebes, grandson of Cadmus (q.v.); see *Bacchae*.

Pe'plos, see *Clothing*, § 1 and *Festivals*, § 3.

Pe'rdix, see *Daedalus*.

Pe'regrine (*Peregrīnus*), see *Lucian*.

Pe'rgamum (*Pergamon*), originally a hill-fortress above the valley of the Cāicus in the NW. of Asia Minor. In the 3rd c. it became the capital of the Attalids (q.v.) and was transformed by them into a splendid and picturesque city. For its importance as a literary centre and as the place where parchment was first used on a large scale for books, see *Books, Ancient*, § 5.

Peri Hi'ppikēs, see *Horsemanship*.

Peri Hu'psous, see *Longinus on the Sublime*.

a very accomplished | in contemporary comedians; see Pickard-Cambridge, 'Comic Fragments'

The famous 'Funeral Oration' of Pericles delivered at the celebration of the Athenians who fell in the first year of the Peloponnesian War, is given by Thucydides (ii. 35–46); but to what extent this reproduces the actual words of Pericles we do not know. In English literature he figures prominently in the 'Pericles and Aspasia' of W. S. Landor (1836), a collection of imaginary letters relating to the period of the union of Pericles and Aspasia. There is also among Landor's 'Imaginary Conversations' one between Pericles and Sophocles.

In deference to Pericles, his son by Aspasia, the younger Pericles, though of illegitimate birth, was granted citizenship in the last year of his father's life. He was strategus in 406, and was executed after Arginusae (q.v.).

Perikeiro'menē, see *Menander*.

Pe'riochae, see *Livy*.

Perioe'ci (*Perioikoi*, 'dwellers round'), in Laconia, were free inhabitants, citizens of their own cities, but not of Sparta (q.v.). They managed their own local affairs, but their cities were forbidden to federate. They paid tribute to Sparta, and were required to give military service. They carried on the trades and businesses from which Spartans were precluded.

Peripatetic School, see *Aristotle*. The successor of Aristotle as head of the school was Theophrastus (q.v.). Under him and his successor, Stratō of Lampsacus, the school devoted itself chiefly to physical research, and thereafter made little advance on its founder's doctrine.

Peripetei'a, see *Tragedy*, § 3.

Peri'phrasis ('roundabout speaking'), a figure of speech in which the meaning of a single word or phrase is expressed by several words or many, e.g. 'Dardanius senex' for Priam (Ovid).

Pe'riplous, see *Arrian* and *Scylax*.

Pe'riplus Maris Erythrae'i, a description, by an unknown Latin author of the 1st c. A.D., of the coasts of the Red Sea and the Gulf of Aden. It shows knowledge of part of India, and of E. Africa as far as Zanzibar.

Pē'rō, daughter of Neleus, see *Melampus*.

Pē'rō, the Roman boot, see *Clothing*, § 5.

Pe'rsa ('The Persian'), a comedy by Plautus. The subject is the fooling of a pimp. A Persian sells him a pretended Arabian captive. The Persian is in reality the parasite Saturiō, and the captive is his daughter; and he has lent himself to the deceit for the sake of a good meal.

Persae of Aeschylus, see *Persians*.

Perse'phonē (corrupted by the Romans to *Prōserpina*), also known as *Korē* ('The Maiden'), in Greek mythology, the daughter of Zeus and Demeter (q.v.), a beautiful goddess who, as she was picking flowers in the meadows of Enna in Sicily, was carried off by Hades (q.v.) in his chariot and made his queen in the lower world. (Enna lay on a high plateau in the centre of Sicily, watered by springs. Cicero in his Verrines tells of his visit to the place and of his finding the priestesses and inhabitants plunged in grief owing to the theft by Verres of their statue of Demeter.) For the mother's search for Persephone over the earth, see *Demeter*. Though Zeus yielded at length to Demeter's lamentations, Persephone could not be entirely released from the lower world, for she had eaten some pomegranate seeds there (as was revealed by Ascalaphus, son of Acheron, who was turned into an owl for his betrayal). But it was arranged that she should spend eight (or six) months of the year on earth and the remainder with Hades. The myth is probably symbolical of the burying of the seed in the ground and the growth of the corn. It is told in the Homeric Hymn to Demeter, by Ovid in his 'Fasti' (iv. 417 et seq.) and 'Metamorphoses' (v. 391 et seq.), and by Claudian (De Rapt. Pros.). It has been treated by Tennyson in his 'Demeter and Persephone' and by Robert Bridges in his masque 'Demeter'. There is an allusion to the myth in Milton (P.L. iv. 268–72):

> Not that fair field
> Of Enna, where Proserpin gathering flowers,
> Herself a fairer flower, by gloomy Dis
> Was gathered—which cost Ceres all that pain
> To seek her through the world.

Pe'rseūs, in Greek mythology, the son of Zeus and Danae (q.v.). Under her name is given the story of his birth, of the prophecy that he would kill Acrisius, his grandfather, and of the casting away of mother and child and their arrival in the land of Seriphos, where Polydectēs was king. Polydectes fell in love with Danae, but his love was not returned. Perseus was now a young man, and Polydectes, finding him an obstacle to his designs on Danae, persuaded him to undertake a dangerous adventure, the obtaining of the head of the Medusa (see *Gorgons*), thinking that he would be destroyed. But the gods favoured Perseus. Pluto lent him a helmet that would make him invisible, Hermes lent him wings for his feet, and Athene a resplendent mirror (so that he need not

diplomatic and military. Negotiations were entered into with various Greek States—Thessaly, Boeotia, Argos. It was probably arranged that Carthage should invade Sicily and Magna Graecia at this time. A canal was cut across the promontory of Mt. Athos, to save the Persian fleet a dangerous piece of navigation; a bridge was built across the Strȳmon; and a bridge of ships across the Hellespont (when this was destroyed by a storm, two other bridges were constructed in its place, and Xerxes had fetters thrown into the sea, a futile symbol of his mastery). An enormous army was assembled, and provisions for it collected. In 480 the host, after defiling at Abȳdos before Xerxes, crossed over to Europe. The Persian fleet set out at the same time. The numbers given by Herodotus for the enemy strength are fantastic. The real numbers are largely a matter of conjecture, but it is improbable that the land force exceeded 400,000 men, if so many, and the fleet 800 ships. At Athens Themistocles (q.v.) had come to power: under his guidance the city had devoted its efforts to strengthening itself at sea. Sparta, though jealous, co-operated with Athens to resist the threatened invasion. A congress of Greek States was convoked at Corinth to concert measures of defence; but there were defections, and the Delphic oracle showed doubtful patriotism. Athens yielded the command of the joint fleet to Eurybiadēs, and that of the army to Leōnidās, both Spartans. An attempt to resist the Persian advance in Thessaly having been abandoned, a Greek force (some 6,000 men) took up its position in the defile of Thermopylae on the Maliac Gulf, with the Greek fleet near it, close to the headland of Artemisium at the northern end of Euboea. During two days Leonidas held back the Persians at Thermopylae and inflicted heavy losses on them. Then Ephialtēs, a Malian, showed the Persians a mountain path by which they could turn the Greek position. Leonidas with his Spartans and the Thespian and Theban contingents held his ground, while the remainder of the Greek force was perhaps detached to meet the Persians as they descended from the mountain. Leonidas, attacked in front and in the rear, was overwhelmed. It is said that the Thebans surrendered. Leonidas himself was killed. (A famous epitaph on those who fell was written by Simonides.) Meanwhile the Persian fleet had suffered heavy losses from storms and had had a series of indecisive engagements with the Greek fleet. The latter, on receiving the news of Thermopylae, retired to Salamis. Xerxes, reinforced by the Boeotian cavalry, immediately advanced against Attica, and ravaged it. Athens was evacuated; the Acropolis, held by a few defenders, was captured and the buildings on it burnt. The Peloponnesian force meanwhile was engaged in building defences across the Isthmus of Corinth. By the persuasion of Themistocles, Eurybiades and the Greek fleet were induced to await the onset of the Persian fleet in the narrow waters between Salamis and the mainland; and by a ruse, Themistocles brought about the Persian attack before the Greek commanders could change their mind. The Persians, secure of victory and fighting under the eyes of Xerxes, were utterly routed; a force which they had landed on the little island of Psyttaleia to dispatch any shipwrecked Greeks, was massacred. Xerxes at once returned to Persia, leaving Mardonius with a picked force in Thessaly. In the following year (479) Mardonius, after a fruitless attempt at negotiations with Athens, returned to the attack. The opposing forces met near Plataea, the Greeks being under the command of the Spartan Pausanias, and the Athenian contingent under that of Aristides (q.v.). The Greeks won a complete victory, thanks to the valour of their hoplites, and Mardonius was killed. The Persians retreated to their entrenched camp, but this was carried by assault and the defenders massacred. At about the same time the Greek fleet under Leōtychidās attacked the Persians, who had withdrawn to Mycalē (on the Ionian coast opposite Samos) and drawn up their ships on the shore. Near by a large Persian army was encamped. The Greeks landed, captured the Persian camp and destroyed their ships. The Ionian troops included in the Persian army deserted and helped to make the Greek victory complete. The Peloponnesians now returned home, but the Athenian squadron under Xanthippus (q.v.) proceeded to the Hellespont and there captured Sestos. With this success the 'Persian Wars' were ended. The struggle between Greeks and Persians continued for a long time, but henceforward the Greeks were the aggressors.

Our knowledge of the history of these wars is derived mainly from Herodotus. Of contemporary evidence we have only some verses of Simonides and a tragedy of Aeschylus. The Persian side of the story is unknown to us.

Persians (*Persai*, L. *Persae*), a tragedy by Aeschylus, produced in 472 B.C.

The chorus of Persian elders give voice to their anxiety for the fate of Xerxes' expedition against Greece (see *Persian Wars*), and Atossa, mother of Xerxes,

prevailed by sheer weight and perfect drill. It was dangerously open to flank attack and needed strong guards on its flanks, such as Alexander the Great provided with his cavalry and light infantry. At the end of his career he tried the experiment of transforming it by substituting for twelve of the ranks of pikemen, from the fourth to the fifteenth, an equal number of ranks of light-armed Persians, carrying bows and javelins. The inferiority of the phalanx as a formation to the Roman maniple was shown at Cynoscephalae and Pydna, but the phalanx had once more grown rigid and inflexible.

Pha′laris, a tyrant of Acragas in Sicily, probably in the first half of the 6th c. B.C. He is said to have been a cruel ruler, who roasted his victims in a brazen bull, invented by one Perillus. The inventor was the first to be thus put to death. The 'Epistles' attributed to Phalaris were proved by R. Bentley (see *Texts and Studies*, § 10) to be forgeries. Bentley showed that certain towns mentioned in them were not founded, and that the names of Tauromenium and Messana were not in use till long after the time of Phalaris; and that the letters were written in Attic not Dorian Greek.

Phalē′rum (*Phalēron*), the modern PHA′-[L]ERON, the principal harbour of Athens in [th]e days before the Persian Wars and [th]e development and fortification of the [Pi]raeus (q.v.), E. of which it lies. It is an [op]en roadstead, offering little protection [for] ships. For the Long Wall connecting it [wi]th Athens, see *Long Walls*.

[Ph]a′llus (*Phallos*), the male organ of [gen]eration, adopted by many primitive [peo]ples as the symbol of fertility, and [figu]ring in religious ceremonies designed [to s]timulate the fruitfulness of the earth, [the f]locks, and the people, and so to avert [the w]eakening of the tribe. In Greece the [phall]us was especially associated with the [wors]hip of Dionysus, the god of fertility [(he]nce its connexion with comedy; the [comic]an actor of the Old Comedy com[monly], though not always, wore the [... th]e emblem); of Hermes, the god of [...]es, crops, and herds; and of Pan, [the pro]tector of flocks; also with the wor[ship of] Demeter, the earth-goddess.

[Phao]n (*Phāōn*), a legendary boatman of [...]e, to whom Aphrodite gave youth [and bea]uty, because he had carried her (in [the guis]e of an old woman) across the sea [without] taking payment. See *Sappho*.

[...], see *Alexandria*.

[Pharsa]lia or PHARSA′LUS in Thessaly, [scene] of the decisive defeat of Pompey by Caesar in the summer of 48 B.C. (See *Rome*, § 7.) Pharsalus was the name of the town, Pharsalia of its territory.

Pharsā′lia, an epic poem by Lucan, in ten books of hexameters, on the war between Caesar and Pompey (the title in the MSS. is 'De Bello Civili'). The poem was not completed and ends abruptly with Caesar at war in Egypt. It is unknown how far the author intended to carry the narrative. The poem, written in strong sympathy with the cause of Pompey, first touches on the sources of the war and gives a vivid sketch of the characters of the two leaders; then proceeds to Caesar's crossing of the Rubicon. A striking passage shows him confronted by the Spirit of Italy, which challenges his right to advance. The dismay at Rome is described, and the flight of citizens and senators.

Book II continues the relation of events in Italy (with a long digression on the massacres of Marius and Sulla), the resolution of Cato and Brutus to resist Caesar, the episode of the defence of Corfinium by Domitius, Pompey's withdrawal to Brundisium and escape to Epirus.

Book III treats of the occupation of Rome by Caesar and of the fighting on land and sea about Massilia (there is a notable description of the Druid grove in the neighbourhood of the town).

The first part of Book IV deals with Caesar's campaign in Spain. The narrative then passes to Illyria and includes the stirring incident of the attempted escape of some Caesarian soldiers on three rafts; one of these is stopped and the soldiers on board slay each other rather than surrender. Curio's expedition to Africa follows, and his death; with a digression on the legend of Hercules and Antaeus.

The most interesting portions of Book V describe the Delphic Oracle, which Appius, a Pompeian, goes to consult; and Caesar's attempt to cross the Adriatic in a small boat on a stormy night.

Book VI is occupied with the fighting about Dyrrhachium and Caesar's withdrawal to Thessaly. Sextus Pompeius consults the Thessalian witch Erichtho, who employs necromancy to foretell the destiny of the Pompeians.

Book VII. Pompey's dream before the battle of Pharsalia and a description of the battle, and the ensuing scenes.

Book VIII. Pompey's flight first to Lesbos and then to Egypt, and his murder there by the order of Pothinus.

Book IX. Pompey's spirit is borne to heaven, and Cato pronounces a splendid panegyric on the dead lea[der]

constant menace to the peace of Macedonia), extending his territory eastward to include the rich gold-mines of Mt. Pangaeus, and, by tricking the Athenians, securing Amphipolis on the Strȳmōn, which commanded the road to the mines. More than this, he gradually ousted the Athenians from all their positions on the Thermaic Gulf. In these various operations he first showed his consummate ability both as a military commander and as a diplomatist. The control of the gold-mines, it may be added, enabled Philip to supplement his diplomacy with bribery on a large scale. He now set his nephew aside and assumed the royal title. He married Olympias, an Epirot princess; their son, Alexander the Great, was born in 356.

§ 2. *Interference in Greece, 353–346*

Before long Philip found in the Sacred War (q.v.) against Phocis an opportunity for pushing Macedonian supremacy southwards into Greece. In 353 the Thessalian League invited his assistance against Lycophrōn of Pherae and his allies the Phocians, and Philip readily accorded it. By the prompt action of Athens he was prevented from capturing Thermopylae, but he secured Pagasae on the Thessalian coast, began to build a fleet, and with this harassed the trade of Athens. Returning N. he marched against Thrace and forced its three kings, one by one, to accept his overlordship. The Chersonese was saved from capture only by his falling ill. His dominion over the sea-coast of the Aegean now extended from the neighbourhood of Thermopylae to the Propontis, with the exception of the Chersonese and Chalcidicē. The interests of Athens were gravely threatened, and Demosthenes (q.v., § 5), in his First Philippic, called upon the Athenians to gird themselves to oppose the enemy. But the Athenian policy was at this time directed by Eubulus (q.v.), a cautious statesman and an advocate of peace (though it was he who had checked Philip at Thermopylae). In 349 Philip attacked Chalcidice, and Olynthus sought and obtained an alliance with Athens. But a revolt of Euboea, fomented by Philip, divided the efforts of Athens; Olynthus fell, Chalcidice was incorporated in Macedonia, and Athens had to recognize the independence of Euboea. The exhaustion of the Athenian treasury, coupled with the news that Philip, at the request of Thebes, was about to undertake the subjugation of the Phocians, brought home to Athens the necessity for peace with Philip, and this, known as the Peace of Philocrates (one of the Athenian negotiators), was concluded in 346, on the basis that Athens and Macedonia should retain the territories of which each was then in possession. Athens thus retained the Chersonese, but surrendered her long-standing claim to Amphipolis. Philip appears to have been prepared to go further and negotiate a general understanding for friendly co-operation, but any such idea (though not unwelcome to Eubulus) was vehemently opposed by Demosthenes (q.v., § 5 (*c*)), and nothing came of it. In effect Athens abandoned the Phocians to their fate. Philip now advanced south, Thermopylae was surrendered to him by its Phocian garrison, the Phocians were ousted from Delphi, and Macedonia replaced Phocis on the Amphictyonic Council. Philip signalized his new position by presiding over the Pythian festival in the same year (346).

§ 3. *Philip's further conquests and death (345–336)*

In 342 Philip completed the subjugation of Thrace, made it a tributary province of Macedonia, and founded there among other cities Philippopolis, which still celebrates his name. This extension of his dominions to the immediate neighbourhood of the Chersonese was a fresh threat to Athenian interests, and Demosthenes in the Third Philippic enforced the necessity of military preparations. Various acts of hostility in 341 developed into open war in 340; Philip's attack on Byzantium (which had revolted from the Macedonian alliance) was checked by the Athenian fleet, and he was forced to retreat into Thrace. He decided to meet Athens, where she was most vulnerable, on land. A pretext was furnished by the Amphictyonic Council. It decided to proceed against the people of Amphissa for sacrilege and invited Philip to lead once more a Sacred War (338). The latter at once advanced through Thermopylae. Though it is uncertain whether he had any real intention of invading Attica, the threat that he would do so brought Athens and Thebes, in spite of their inveterate hostility, into alliance against him; for the subjugation of Athens by Philip involved a menace to Thebes itself. The decisive battle of Chaeronea, 'fatal to liberty', was fought in the same year (338) and the armies of Thebes and Athens were completely defeated. The hegemony of Greece had definitely passed to Macedonia. Philip broke up the Boeotian League and established a Macedonian garrison in Thebes; but he showed leniency to Athens, whose sea-power rendered her still formidable. He summoned a Hellenic congress at

Corinth and announced his intention of making war on Persia and releasing the Greek cities of Asia Minor from the Persian yoke. But though he made preparations for the invasion, and his general Parmenio secured a footing in Asia Minor, he was not destined to carry out his project. Philip had taken a new consort (Cleopatra, niece of his general Attalus) and thereby aroused the fierce jealousy of Olympias and the anger of Alexander. In 336 Philip was assassinated at the instigation of Olympias, and it may be [illegible] to the plot.

[illegible]

'a tub').

Philip V of Macedonia, see *Macedonia*, § [illegible]

Phil'ippi, a town in Macedonia, E. of the river Strymon, the scene of the defeat in 42 B.C. of the forces of Brutus and Cassius by those of Antony and Octavian, and of the death of the two former. See *Rome*, § 7. Brutus and Cassius held a strong position and were kept well supplied by sea. It was to their advantage to avoid a decisive battle with a force larger than [illegible] were precarious.

[illegible]

Phil'ippics, three [illegible] Demosthenes (2) (q.v., § 5). The title was adopted by Cicero (q.v., § 6) for the speeches that he delivered against Antony.

Phili'ppus, the title of a discourse by [illegible] (q.v.)

[illegible] 300 B.C.). [illegible]

Phi'lō Jūdae'us (fl. A.D. 39), a Graeco-Judaic philosopher of Alexandria, who wrote a large number of works, including principally commentaries on the Old Testament. This he interpreted allegorically, finding in it the source of the main doctrines of Plato, Aristotle, and other Greek philosophers. A considerable portion of his writings survives. In A.D. 40 he visited Rome as a representative of the Jews of Alexandria in an embassy they sent to Caligula.

Philo'chorus, see *Atthis*.

Philo'cratēs, PEACE OF, see *Philip of* [illegible]*edon*, § 2, *Demosthenes* (2), § 5, *Aes*[illegible].

[illegible] in Greek my[illegible] Heracles [illegible] pyre on [illegible] by the gift [illegible] descended [illegible] to Troy, [illegible] the way to [illegible] rine of the goddess Chryse, [illegible] sacrifice to her. There he was bitten in the foot by a serpent, and this produced so fetid [illegible] wound and his cries during his paroxysm were so terrible that the Greeks land[ed] him on the uninhabited island of Lemno[s]. After many years the Trojan seer Helenu[s] captured by Odysseus, revealed that Tr[oy] could be taken only by the bow and arr[ows] of Heracles. Odysseus and Neoptolem[us] (or Diomedes) accordingly went to Lemn[os] [illegible] Philoctetes back with the[m] [illegible] healed his wound, [illegible] shooting Paris, helped [illegible] He is mentioned in [illegible] and is the subject of a [illegible] (see below).

[illegible] a tragedy by Sophocles, [illegible]

[illegible] (q.v.) is living wretch[edly] [illegible] suffering from his wo[und] [illegible] himself by shooting birds [with] his beloved bow of Heracles. Odysseus [and] Neoptolemus arrive to carry him to [the] siege of Troy. Odysseus reveals to Neoptolemus his plan. Neoptolemus is to pr[etend] that he has quarrelled with the lead[ers of] the Greek host and is on his way [home] [illegible] abuse on Odysseus, [illegible] [the] bow. N[illegible] willing to [illegible] [illegible] Phil[octetes] [illegible] to him [illegible] Neoptolemus [illegible] with a pa[illegible] [illegible] ont to fall [illegible] his bow to Ne[optolemus] [illegible]

When he awakens, Neoptolemus, stung with remorse, confesses the plot. He is on the point of returning the bow when Odysseus intervenes. Odysseus and Neoptolemus depart to the ships, carrying off the bow. Philoctetes is left lamenting his loss, while the chorus of sailors try to persuade him to join them. They are about to leave him, when Neoptolemus returns, determined to give back the bow, but pursued by Odysseus. Philoctetes, having regained the bow, seeks to shoot Odysseus, but is prevented by Neoptolemus, who again tries to persuade Philoctetes to accompany him to Troy. He fails, and reluctantly decides to abide by his promise and carry him home. At this point Heracles appears in a vision; he bids Philoctetes go to Troy, and Philoctetes yields to the voice of one whom he cannot disobey.

Philomē′la (Gk. *-lā*, L. *-lă*) and **Pro′cnē** (*Proknē*), in Greek mythology, daughters of Pandīōn, a legendary king of Athens. Procne was married to Tērĕus, king of Thrace. The latter became enamoured of Philomela, and after having seduced or outraged her, cut out her tongue and hid her in a lonely place, that she might not reveal his ill-usage. But Philomela managed to depict her misfortunes on a piece of needlework and send it to Procne. Procne sought out her sister and, to revenge her, killed her own son Itys and served up his flesh to her husband. Tereus drew his sword to slay the sisters, but was changed into a hoopoe, Philomela into a swallow, and Procne into a nightingale (or, according to Latin authors, Philomela into a nightingale and Procne into a swallow).

Philopoe′men (*Philopoimēn*) (c. 250–183 B.C.) of Megalopolis in Arcadia, the bold and vigorous general of the Achaean League (q.v.) and one of the last great men produced by Greece in the period of her decline. He first distinguished himself at the battle of Sellasia in 221 (?), where the Spartans under Cleomenēs were defeated. He was subsequently eight times elected general of the League, in which post he reorganized its army and repeatedly defeated the Spartans. It is recorded that after one of his victories, Philopoemen was present at the Nemean games when Pyladēs, the most famous minstrel of his day, was singing an air from 'The Persians' of Timotheus (q.v.). At the words 'The glorious crown of freedom who giveth to Greece', the people rose and gave an ovation to Philopoemen. In 183, when he was seventy years of age, he took part in an expedition against Messēnē, which had revolted from the League. He was taken prisoner by the Messenians, thrown into a dungeon, and forced to drink poison. His remains were brought back to Megalopolis, his urn being carried by the historian Polybius. There is a life of him by Plutarch.

Philosophy (*Philosophiā*).

§ 1. *Greek Philosophy*

In the restricted sense in which the term came to be used in Greece in the latter part of the 5th c., philosophy meant the endeavour to understand and to teach how to live well and wisely, which involved the holding of right opinions about God, the world, man, and virtue. It combined religion, morals, and metaphysics. The first use of the word in this sense is ascribed to Pythagoras (q.v.), and this is the sense in which it was probably used by Socrates and certainly by Plato. An earlier Greek philosophy had its origin in the 6th c. B.C. among the Ionians of Asia Minor. It was then chiefly occupied with speculation as to the cause of the universe as we know it. The first of the schools of philosophy was that of Miletus, founded by Thales (q.v.), whose chief successors were Anaximander and Anaximenes (qq.v.). These sought the basis of the universe in some single uncreated and imperishable substance (such as they thought air or water to be) undergoing various modifications. Heraclitus (q.v.) of Ephesus, standing apart from this school and rejecting the notion of a permanent substance underlying the modifications of matter (though he attributed to fire the origin of the universe), saw all things in a state of flux, and matter itself constantly changing. Pythagoras (q.v.), an Ionian of Samos, migrating to Crotona, founded at the other end of the Greek world the second school of philosophy, which saw in numbers and their relations the basis of the universe. The third school was that of Elea also in Magna Graecia, founded by Parmenides and carried on by Zeno (qq.v.). This school distinguished between the single, eternal, and unchangeable reality, and the unreal phenomena of change and motion. Empedocles (q.v.) of Acragas in Sicily, Anaxagoras (q.v.) of Clazomenae in Ionia, and Leucippus, evolved fresh hypotheses of the physical basis of the universe, assuming not a single but plural constituents of matter. Anaxagoras, moreover, introduced the important conception of spirit or intelligence (*Νοῦς*) as a principle of force and order distinct from matter. Leucippus, of whom practically nothing is known, was said to be the originator of the school of atomistic philosophy, which rested on the doctrine that the universe

§ 2. *Roman Philosophy*

of Tyana (rendered notorious by a

the Harpies, and he in return told them the route they should pursue and in particular how to escape from the Symplegades (q.v.). (2) See *Perseus*.

Phle'gethon (*Phlegethōn*) or PYRIPHLE'-GETHON, see *Hades*.

Phobē'tōr, see *Dreams*.

Phōcae'a (*Phōkaia*) (to be distinguished from Phocis, q.v.), the most northerly of the Ionian settlements on the coast of Asia Minor (see *Migrations*). It became an important maritime centre. When Ionia was conquered by Cyrus in the 6th c. B.C. the Phocaeans migrated to their own colony of Alalia in Corsica, though some of them returned later, and one of these, Dionysius, commanded the Greek forces at Ladē (494 B.C.). The Phocaeans were also founders of Elea (q.v.) and Massalia, the future Marseilles.

Phō'cion (*Phōkiōn*), an Athenian general and statesman of the time of Philip and Alexander of Macedon (see *Athens*, § 7). He belonged to the party of Eubulus, and although a soldier was an advocate of peace, being convinced that the days of Athens' military efficiency were passed. He was a concise and effective orator and was forty-five times elected polemarch. He was sentenced to death on a charge of treason in 318 B.C. There are lives of him by Nepos and Plutarch. Landor in his 'Imaginary Conversations' includes one between Phocion and Aeschines.

Phō'cis (*Phōkis*), in northern Greece, the country adjoining Boeotia on the west, important in Greek history as including Delphi. In consequence, it became involved in the Sacred Wars (q.v.). In the third of these it was subdued by Philip of Macedon.

Phōcy'lidēs (*Phōkulidēs*), of Miletus, probably of the 6th c. B.C., chiefly famous for the gnomic couplets in elegiacs and hexameters in which he embodied moral observations and precepts; a few of these survive. In each he introduced his own name.

Phoe'be (*Phoibē*, 'the bright one'), according to Hesiod a Titaness (see *Titans*). In later mythology she was associated with the moon, perhaps through confusion with Artemis, who was daughter of Leto the daughter of Phoebe.

Phoebus Apollo, see *Apollo*.

Phoeni'cia (*Phoinikē*), a country forming a narrow strip along the coast of Syria and including the towns of Tyre and Sidon. Its inhabitants were important from early times as pioneers of navigation and trade, and as artistic workmen. The Greek alphabet was based on their letters, and the Phoenicians were in consequence regarded as the inventors of letters. They carried their trade and their settlements throughout the Mediterranean and beyond the Straits of Gibraltar, and to the Euxine. Their most important colony was Carthage (q.v.). A prominent element in their trade was the purple (q.v.) dye.

Phoeni'ssae (*Phoinissai*, 'The Phoenician Maidens'), a tragedy by Euripides, produced after 413 B.C. The play derives its name from the chorus of Phoenician maidens, dedicated by the Tyrians to the temple of Apollo at Delphi, who happen to be at Thebes on their way to Delphi. The subject is the same as that of Aeschylus's 'Seven against Thebes' (q.v.).

The drama takes up the legend of Oedipus (q.v.) at the point where Polynices, having been refused by his brother Eteocles his alternate share of the rule of Thebes, has come with Adrastus, king of Argos, and the army of the seven chiefs, to enforce his rights. Jocasta, wife of Oedipus, endeavours to conciliate the two brothers, but her efforts fail and the attack on Thebes becomes inevitable. Tiresias (q.v). predicts the victory of the Theban arms if a son of Creon (brother of Jocasta and friend of Eteocles) is sacrificed. Accordingly Menoikieus, Creon's younger son, gives his life heroically for his city, in spite of his father's resistance. The Argives are driven back in the first onset, and it is arranged that the quarrel shall be settled by a single combat between the brothers. In this each slays the other, and Jocasta in despair takes her own life. Creon, who inherits the kingdom of Thebes, drives the blind Oedipus, with Antigone his daughter, into exile.

A paraphrase of this play (from a Latin translation), entitled 'Jocasta', by George Gascoigne and Francis Kinwelmersh, was produced at Gray's Inn in 1566.

Phoenissae, a tragedy by Seneca the Philosopher, which survives in an imperfect condition. It appears to combine material from the 'Oedipus at Colonus' of Sophocles (the blind Oedipus wandering under the guidance of Antigone), with a situation derived from other sources (Antigone is at Thebes with Jocasta, who tries in vain to reconcile her two sons). Perhaps we have here fragments of two distinct plays.

Phoe'nix (*Phoinix*), in Greek mythology, son of Amyntor. Having left his home owing to a violent quarrel with his father, he was kindly received by Peleus (q.v.) and made king of the Dolopians. He

Pīe′rides, see *Muses* and *Pieria*.

Pi′etas, see *Religion*, § 6.

Pi′llēus, see *Clothing*, § 4.

Pi′los, see *Clothing*, § 1.

Pilu′mnus, see *Picumnus*.

Pi′nakes, see *Texts and Studies*, § 2.

Pīnā′rii and **Poti′tii**, see *Hercules*.

Pi′nax, see *Cebes*.

Pi′ndar (*Pindaros*), a great Greek lyric poet.

§ 1. *Biography*

Pindar was born in 522 or 518 B.C. at a village near Thebes. He belonged, according to his own statement (Pyth. v), to the noble Spartan family of the Aegeidae, and his poems reveal an aristocratic and pro-Dorian temper. Legend relates that he received instruction in poetical composition from the Boeotian poetess Corinna (q.v.). He went early in life to Athens, which thanks to Pisistratus and his sons now held an important place in Greek intellectual life. There he probably became acquainted with Aeschylus (q.v.). He appears to have had some special connexion with Delphi, perhaps as a member of the Aegeidae family (Pyth. v. 74–80), and to have retained a peculiar devotion to the shrine of Apollo (Paean vi). He also shows a special affection for the island of Aegina (see below), which he evidently visited. His early reputation as a poet is shown by the fact that in 498, when he was some twenty years old, he was commissioned by the great Thessalian family of the Aleuadae to compose an ode (Pyth. x) in honour of the victory in the double foot-race of a boy of their family. His attitude in the Persian invasion of 480–79, in the difficult situation in which he was placed by the pro-Persian policy of Thebes, is uncertain; his later admiration, at any rate, for Athens is shown in his poems. It is said that he was fined by his countrymen for his praises of her, but that the Athenians paid him the amount of the fine twice over; they also erected a statue of him (which Pausanias saw) but probably long after his death. In 476, at the invitation of Hieron I of Syracuse (q.v., § 1), he went to Sicily and stayed there probably two years. He is said to have been eighty when he died at Argos. He attained great fame in his lifetime, and was soon quoted as a classic (e.g. by Herodotus and Plato). At the destruction of Thebes (335) Alexander the Great ordered Pindar's house to be spared.

§ 2. *General character of his work*

Pindar wrote in the literary Dorian dialect. His numerous poems, which include all the chief forms of *choral lyric* (q.v.), were grouped by the Alexandria[n scholars] into seventeen books according to the[ir] types; paeans, dithyrambs, epinicia, &[c.] Of his work about a quarter survive[s,] chiefly epinicia (q.v.). The latter ar[e] usually constructed, after the model o[f] Stesichorus and Simonides, on the basi[s] of triads (q.v.). He used a variety o[f] metres, chiefly the dactylo-epitrite (see *Metre*, § 3). His poetry is marked by elevation of thought and grandeur of style, and the constant use of bold metaphors and a highly coloured language. He skilfully interweaves myths into his odes, so as to produce great poems on the monotonous and unpromising themes of athletic victories. Mythology he treats with great freedom, modifying or even perhaps inventing myths to suit his conception of the dignity of the gods. He was evidently acquainted with the mystic Orphic teaching, and one of his odes (Olymp. ii) expounds the doctrine of life after death and reincarnation. His view of life held the mean between optimism and pessimism; there is an occasional strain of melancholy in the midst of his buoyant enthusiasm. In his exhortations and counsels he praises virtue, courage, strength, the just and moderate use of power, and the glory that these bring. But he is a poet of beauty rather than a moralist.

Nearly all Pindar's poems that have been preserved, in whole or in part, contain points of interest, and are marked by his peculiar genius. The epinicia are divided into four groups according as their occasion was a victory in the Olympian, the Pythian, the Nemean, or the Isthmian Games (see *Festivals*, § 1). Among the most notable of these odes are the following:

§ 3. *Olympian Odes*

Olympian I, to Hieron tyrant of Syracuse (q.v.), celebrating the victory of his horse Pherenikos ('victory-bringer') probably in 476. The Olympian odes were placed first by the Alexandrian editors because of the pre-eminence of the Olympian Games among Greek festivals, and this ode first among Olympians perhaps because of the powerful position of Hieron among Sicilian tyrants or because of the high estimation in which this particular poem was held. The scheme of the ode is that common, with slight variations, to nearly all the epinicia. It begins with praise of Hieron and his horse; passes to the myth of Tantalus, his son Pelops (q.v.), and the latter's winning of Hippodamia for his bride by defeating Oenomaus in a chariot race; then returns to praise of

would have made Piraeus the capital, but could never persuade the Athenians to remove to it. For the Long Walls connecting the Piraeus with Athens, see *Long Walls*. The fortifications, which completely enclosed the peninsula, including the great harbour (*Cantharus*) and the smaller harbours of Zea and Munychia, were finally destroyed by Sulla after he had captured Athens in the Mithridatic War. In the latter part of the 4th c. the Piraeus contained docks, distributed over the three harbours, for 372 ships of the Athenian navy, and an arsenal for the storage of tackle; the remains of the docks, which were about twenty feet wide, in rows like stalls in a stable, may still be seen, and an inscription preserves the directions for the construction of the arsenal. There was a quay where the Council sat to inspect the galleys as they put out to sea on an expedition. There was also a sort of exchange where foreign merchants and Athenian bankers did business; it was here that the Boastful Man in Theophrastus talked big to foreigners about the sums he had at sea, while in fact he kept tenpence at the bank. The remains of Themistocles are said to have been brought home and appropriately buried near this great fortress. Piraeus was the scene of the struggle between Thrasybulus and the Thirty (see *Athens*, § 5). See Pl. 13*b*.

Pīrē'nē (*Peirēnē*), a celebrated fountain at Corinth.

Pīri'thŏus (*Peirithoos*), see *Centaurs* and *Theseus*.

Pīsi'stratus (*Peisistratos*) and the PISI'STRATIDS or PEISISTRA'TIDAE. Pisistratus, whose father's name was Hippocrates, first came into prominence at Athens in a war with Megara about 570 B.C., when he captured the port of Nisaea from the enemy. He was ambitious, energetic, and resourceful. He took advantage of his popularity to get himself assigned a bodyguard, appearing in the Agora one day, wounded, he said, by his adversaries. He gathered about himself a party of those dissatisfied with the settlement of Solon (q.v.) and professed revolutionary opinions. In 560 he occupied the Acropolis and made himself tyrant. He was twice expelled, and twice returned to power from exile. His tyranny was of a moderate and beneficent kind. He maintained the constitution of Solon in its form, but saw to it that the chief offices were held by his supporters. He settled the agrarian question which had given rise to much trouble in the past, improving the lot of the small cultivators and converting Attica into a country of small and medium properties (by what precise measures is not known). He reorganized the public finances and provided Attica with good roads and Athens with a water-supply from the Upper Ilyssus; he and his sons beautified the city with new temples and encouraged art and literature. For instance, Simonides (q.v.) of Ceos received a pension and Anacreon (q.v.) was invited to Athens (see also *Homer*). The Panathenaic festival was celebrated with splendour and with contests in athletics, poetry, and music. New religious cults, especially those of Dionysus and Demeter (qq.v.), were encouraged, and the Great Dionysia (see *Festivals*, § 4) was instituted. Pisistratus strengthened himself abroad by a skilful policy of alliances. He recovered Sigēum at the mouth of the Hellespont, and with his approval the Athenian Miltiades became tyrant of the Chersonese; as a consequence access to the Euxine was made easier for Athenian merchants. By his special interest in Delos (q.v.), the religious centre of the Ionians, he laid the foundation of the Athenian leadership of the Ionian race. He was friendly with Sparta, Argos (he married an Argive wife), and Thessaly. Under him the commercial importance of Athens greatly increased. Her wine, oil, and pottery reached all the surrounding countries. Pisistratus died, still holding the tyranny, in 527. Landor has an 'Imaginary Conversation' between Pisistratus and Solon.

His eldest son Hippias succeeded him, and associated his brother, Hipparchus, in the tyranny. They are known as the *Peisistratidae*. Hippias continued the policy of his father, but he incurred unpopularity as a consequence of the following event. Hipparchus, disappointed in his love for a young man named Harmodius, avenged himself by a public insult to the youth's sister. Harmodius, with his friend Aristogīton, conspired to slay the two tyrants at the Panathenaea. The plot miscarried and Hipparchus alone was killed. Harmodius was immediately cut down by the tyrants' guard. Aristogiton was tortured and put to death (514). For the reverence in which they were subsequently held see *Harmodius*. The rule of Hippias became harsher. His fall was brought about chiefly by the exiled Alcmaeonids (q.v.), who, with the assistance of the Delphic oracle (which had been gained to their cause), induced Sparta to invade Attica. Hippias, besieged in the Acropolis, capitulated and retired to Sigeum (510). Here he entered into relations with the Persians in order to secure by their help his restoration.

Seven Sages (q.v.)

Pi'tys [illegible]

[illegible]

Athens, o[illegible]
descent fr[illegible]
wrote poet[illegible]
ably abou[illegible]
philosophy[illegible]
Socrates'[illegible]

[illegible]

returned t[illegible]
philosophy[illegible]
his school[illegible]

§ 2. *Philosophical writings*

[illegible]

a popular character. They have come [illegible]

rhapsodist, who is shown to possess no art of his own. The 'Alcibiades' is concerned with knowledge as a qualification of the statesman. The 'Euthydemus' is a satire, in a broad vein of mirth, on the sophists. The 'Menexenus' is attributed with some hesitation to Plato; in it Socrates recites a funeral oration, after the style of Thucydides, which purports to have been composed by Aspasia (see *Pericles*). The 'Parmenides', in which the great Eleatic philosophers Parmenides and Zeno are introduced, is a difficult dialogue in which a form of the theory of ideas (see below) is severely criticized. The 'Critias' is an unfinished dialogue, a sequel to the 'Timaeus' (q.v.). The 'Philebus' is a discussion of the relations of pleasure and wisdom to the good. In the 'Politicus' ('Statesman'), the character of the true king or statesman is investigated; in the absence of the ideal monarch, the best practical course is for the citizens to frame the laws and make them inviolable.

Much of the charm of Plato's dialogues consists in their dramatic setting, the description of the scenes in which they take place, the amusing and interesting characters that he stages, and the genial irony of Socrates.

§ 3. *Plato's philosophy*

Plato's philosophy contains two principal elements, moral and metaphysical. To the views of Socrates (q.v.) on the nature of virtue, he added certain metaphysical conceptions, on the nature of God (though explicit theology is never very prominent in Plato), the soul, and the relation of God to the world, with which Socrates did not concern himself. In some of his earlier dialogues is found one of his principal contributions to philosophical thought, the Theory of Ideas. The *idea* or *form* of a thing, in this theory, is something of the nature of our abstract conception of that thing, but having a real existence outside the world of sense; it is the unchanging reality behind the changing appearance. The knowledge of these *ideas* is to be attained only by pure reason (*νοῦς* or *διάνοια*) unaffected by sensation, and proceeding by dialectic. The supreme *idea* is that of the Good, on which all the others are ultimately founded. With Plato, as with Socrates, virtue is knowledge, knowledge of this supreme *idea*. Plato's later doctrines are more vaguely inferred from the dialogues and from statements by Aristotle: they appear to have included a system of logical categories and a tentative identification of the *ideas* with numbers. His doctrine of the soul, the motive element in the universe, and its relation to God, is an important feature in the later dialogues. Plato's general conception of the system of the universe is summed up in mythical form in the 'Timaeus'.

For Plato, political science is the science of the soul, and includes moral science. The good of a city depends on the moral value of its citizens, on the prevalence in each and in the whole of justice, and of harmony between the higher and lower elements. His views respecting this are set out in the 'Republic', and in a more practical form in the 'Laws'.

§ 4. *Plato's Epistles*

Thirteen Epistles attributed to Plato have come down to us. They were regarded as genuine by the ancients, and are quoted by Cicero and Plutarch. Three of them are now considered as certainly spurious, and three as certainly authentic; the remainder are generally accepted as probably his work. They all relate to Plato's connexion with Dion and Dionysius and are addressed to correspondents in Sicily. The three most important, which are accepted as genuine, are the third, seventh, and eighth; they were intended for publication and are a defence of the course taken by Plato in his relations with the rulers of Syracuse; they were written probably between 356 and 352. The third is addressed to Dionysius II, while the struggle between him and Dion was still proceeding. The seventh is addressed to the friends of Dion after the murder of the latter (353) and is of great interest for its autobiographical matter, for its defence of Plato's political ideals, and for its passionate lament for his friend Dion. The eighth is a letter of political advice to the friends of Dion.

§ 5. *Plato's influence*

By his idealism, his sense of an invisible eternal world behind the changing unrealities of the world of sense, his conception of God and of the relation of religion to morality, Plato exercised an immense influence on philosophic and religious thought. Cicero had deep veneration for his philosophy. Quintilian speaks with enthusiasm of his acumen and divine style. Manuscripts of his works reached Egypt early: a papyrus ascribed to the 3rd c. B.C., containing part of the 'Phaedo', has been found in the Fayoum. Plato paved the way for Christianity, and, especially through the Neoplatonists (q.v.), helped to shape it. His influence on religion is particularly seen in St. Augustine (e.g. 'De civitate dei'), and in England at

a later period, again through the Neo-

[illegible]

while Plautus preserves these Greek features in order to avoid [illegible]

farcical comedy of the 'Miles Gloriosus'

[illegible]

which the Latin version of the Book of [illegible]

two classes, see under *Patricians*. The plebeians gradually increased in number as new elements were added to the population, either from the subjugation of the Latin tribes, from the emancipation of slaves, or from the influx of refugees from other cities. At first they were a non-privileged class, but gradually their position improved. See *Rome*, §§ 3 and 6.

Plei'ad, The, a name given to the seven most eminent Greek tragic poets of the reign of Ptolemy II (see *Ptolemies*). Their names are variously given, but none of their works have survived except the 'Alexandra' of Lycophron (q.v.), and this is not a tragedy. In some lists the names include poets other than tragedians, such as Theocritus and Aratus. The name was derived from the Pleiades (q.v.). The name *La Pléiade* was later given to a group of 16th-c. French poets including Ronsard and du Bellay.

Plēi'ădēs (or *Plēiades*), in Greek mythology, the seven daughters of Atlas (q.v.) and Plēionē. Their names were Maia (the mother of Hermes by Zeus), Tāygetē, Electrā, Alcyonē, Asteropē, Celaenō, and Meropē. They were pursued by Orion (q.v.), and he and they were turned into constellations. The morning rising of the Pleiades marked the beginning of summer, the morning setting the beginning of winter.

Plēi'ŏnē, the mother of the Pleiades (q.v.).

Ple'onasm, the use of language copious beyond what is necessary; e.g. 'Abiit, excessit, evasit, erupit', said by Cicero of Catiline (in Cat. ii. 1).

Pli'ny the Elder (*Gāius Plīnius Secundus*) (A.D. 23 or 24–79) was born at Cōmum, on the Lake of Como, of an equestrian family, and came early to Rome. He knew and was influenced by Pomponius Secundus (q.v.), whose biography he subsequently wrote, and was perhaps actually trained in literature by him. He pleaded at the bar as a young man, and subsequently saw military service, being at one time the comrade-in-arms of the future emperor Titus, and perhaps serving on his staff in Syria. After A.D. 70 he held a succession of procuratorships in Gaul, Africa, and Spain, which he discharged 'summa integritate' (Suetonius), and when at Rome was in close relations with the emperor Vespasian. He perished in the great eruption of Vesuvius of the year 79. The younger Pliny has described in a letter to Tacitus (vi. 16) how his uncle, being then in command of the fleet at Misēnum, had his attention drawn to the column of smoke rising above the nearer mountains, and hastened in a light vessel to investigate; how he dictated his observations under a hail of stones, and the next day went out on the sea-shore, with a pillow about his head as a protection against the stones, in the darkness and amid violent concussions, and was asphyxiated by the sulphurous fumes.

Pliny was a man of extraordinary industry and thirst for knowledge. He slept little, had books constantly read to him, and took an immense quantity of notes. He wrote works, which are lost, on military science, oratory, grammar, biography, and history (twenty books on the German Wars, and thirty-one books of recent Roman history in continuation of the work of Aufidius Bassus). But his greatest achievement, which has survived, is the 'Naturalis Historia' in thirty-seven books, dedicated to the future emperor Titus in 77, and published for the greater part posthumously.

Book I consists of a table of contents and a formidable list of authorities, Latin and Greek. The question of the extent to which this is reliable and how far Pliny had direct recourse to the Greek and the older Roman authors has been the subject of much controversy. Book II deals with the physics of the universe, and its constituent elements; III–VI are on the geography and ethnology of Europe, Asia, and Africa; VII on the physiology of man; VIII–XI on zoology (land animals, sea animals, birds, insects); XII–XIX on botany; XX–XXVII on the medical properties of plants; XXVIII–XXXII, on medicaments derived from animal sources; XXXIII–XXXVII on minerals and metallurgy, including the use of minerals in medicine and the arts, with a digression on the history of art.

In spite of many vulgar errors, much credulity, superficiality, unscientific arrangement, and the tediousness of dry catalogues, the work is not only remarkable for the vast labour that it represents, but contains much that is interesting and entertaining, and much information about the art, science, and civilization of the author's day that would, but for it, be lost to us. The 'Natural History' is hardly a work that one can read through continuously, but wherever one dips into it, curious passages occur: such as that about the skeleton of the monster to which Andromeda had been exposed, brought from Joppa and exhibited at Rome (ix. 4; Joppa evidently traded on the legend, for the chains with which Andromeda was fastened were also shown there, v. 14); the tricks that elephants were taught (viii. 2–4); the anecdote of Lysander and the

Pli'ny the Younger (*Gaius Plinius Caeci-*

ranging from short notes asking for news of a friend and notable only for their elegance, to elaborate discussions for in-

Apart from the charm communicated to them by the amiable character of the author, they are interesting for the picture they give of the life of a wealthy Roman noble in a happy period of the empire. They also afford some useful evidence on the history of the times, correcting the unfavourable impression left by the bitter satire of Juvenal and the sombre pessimism which Tacitus retained when writing under Trajan. We see, for instance, the Senate deliberating on matters of importance within its restricted sphere, punishments inflicted on dishonest officials, and family life pursuing its course under normal conditions of loyalty and virtue.

The correspondence with Trajan in the 10th Book, apart from some earlier letters asking for various favours, throws a valuable light on the administration of an imperial province. It displays Pliny as an honest but timid governor, referring to Rome such small matters as the absence of a fire-brigade and water-buckets at *Nicomēdia*. The emperor's replies, though occasionally a little curt when the question is obviously unnecessary, are precise and clear and show him encouraging an extraordinary degree of centralization. The most famous of these letters are Pliny's submission of the question how the Christians should be treated, and the emperor's answer.

Pliny prided himself not only on his oratory but on his poetry, and published a volume of hendecasyllabic poems. Some specimens of his mediocre verse are included in his 'Letters'. His simple vanity in his literary fame appears amusingly where (ix. 23) he tells how a Roman knight, sitting next to Tacitus at the Circus and conversing with him, asked him who he was, and being answered 'You certainly know me from my writings', inquired 'Are you Tacitus or Pliny?'

Plōtī′nus (*Plōtīnos*), born (*c.* A.D. 205) probably at Lycopolis in Egypt, the chief exponent of Neoplatonism (q.v.). He settled in Rome in 244, after having, it is said, accompanied the expedition of Gordian to Mesopotamia, in order to consult the Magi. He was a man of an extremely spiritual and mystical character. 'He seemed ashamed to be in a body' says his biographer, Porphyry. The essence of his philosophy is the desire to escape from the material world. He explains the universe by a hierarchy rising from matter to soul, soul to reason, and reason to God, the final abstraction, without form or matter, pure existence. Reality is the spiritual world contemplated by reason. The phenomenal world is a creation of the soul and has no real existence, matter being a mere receptacle for forms imposed on it by the soul. In ethics Plotinus enjoined purification by self-discipline, with a view to ascent to the spiritual world and the pursuit, impelled by love and enthusiasm, of the divine. His writings were edited by his pupil Porphyry (q.v.) in six books of nine chapters each, hence called *Enneads*. Plotinus has been elucidated, and his influence on Christianity discussed, by Dean Inge (Gifford Lectures, 1918). The 'Enneads' have been recently translated by the late Stephen McKenna.

Plū′tarch (*Ploutarchos*) (c. A.D. 46–c. 120), *a famous Greek biographer and moral philosopher.*

§ 1. *Life and works*

Plutarch was born at Chaerōnēa in Boeotia. We know little of his life. He appears to have visited Rome at least twice and to have lectured there on ethical subjects, to have visited Alexandria and various parts of Italy and Greece, to have been a member of the college of priests at Delphi, and to have held municipal office at Chaeronea in his later years. Many of his treatises are probably the expanded notes of lectures that he gave. He is one of the most attractive of ancient authors, writing with charm, geniality, and tact, so as always to interest the reader. His surviving works consist of (*a*) a series of 'Parallel Lives' (*Bioi parallēloi*), in which he relates the life of some eminent Greek (statesman or soldier) and the life of an eminent Roman offering some points of resemblance, and then adds a short comparison of the two. (*b*) 'Syngrammata ēthika' (*Mōrālia*), a collection of eighty-three treatises on questions of conduct and also on points of physics, archaeology, literature, &c. They reveal the author's moral dignity and throw an interesting light on the conditions of the times. They are an attempt to satisfy the demand for moral guidance in an age of reaction against the decadence of the Roman world, when the faith in the old gods and philosophies was failing.

§ 2. *The Parallel Lives*

There are twenty-three pairs of lives, and also four single lives, making fifty lives in all. They include such interesting [illegible] Pyrrhus, Marius, Sulla, Pompey, Antony, Brutus, Julius Caesar, and Cicero. Plutarch's object in each case is to bring out the moral character of his subject, rather than to relate the political events of his

[illegible]

Plutarch's life of that great Sicilian (see *Syracuse*, § 2)

[illegible]

[illegible] a flatterer and a friend' (*quomodo adulator ab amico internoscatur*), 'About [illegible]

[illegible]

superstitious regarding the gods as cruel, revengeful, and capricious. Plutarch was a Platonist and was opposed to some of the [illegible]

many later authors, notably Montaigne [illegible]

[illegible]

lectures on Plutarch (1873).

[illegible]

whom the ancients gave various accounts and who may be conjectured to be some ancient deity of agriculture. From the fact

that Plutus was the fruit of the above union, combined with a passage in the 'Odyssey' (v. 125 et seq.), it is evident that Plutus originally symbolized agricultural wealth, abundant crops.

Plū'tus (*Ploutos*, 'Wealth'), a comedy by Aristophanes, produced in 388 B.C., the last of his extant plays. The lyrics that it contains for the chorus are very scanty, but provision appears to have been made, at various places, for choric interludes having no special connexion with the plot. There were two versions of the play, of which we have the second. In it the author humorously exposes the consequences that would follow from the equalization of wealth and the abolition of poverty.

Chremylus is so indignant at seeing scoundrels on all sides grow rich, while he himself is honest and poor, that he consults Apollo whether he would not do well to bring up his son as a rascal. The god advises Chremylus to follow the first person he meets on leaving the shrine and induce him to enter his house. This person proves to be an old blind man, who under pressure of threats reveals that he is Plutus, the god of wealth, whom Zeus has blinded out of ill-will to men. Chremylus decides that the sight of Plutus must be restored, so that he may avoid the wicked and consort only with the virtuous, which his blindness has prevented him from doing. Plutus is terrified of the vengeance of Zeus, but is presently persuaded that he is really more powerful than that god, and consents to be taken to the temple of Asclepius to be cured. The goddess of Poverty intervenes and tries to deter Chremylus, pointing out the disastrous effects of what he proposes to do, for it is Poverty, the source of all virtue and effort, that has made Hellas what she is. But Chremylus remains unconvinced. The proceedings in the temple of Asclepius are amusingly described, and Plutus, with his sight restored, returns to the house of Chremylus, who is now rich. Then come a series of visitors: an honest man who has long been poor and is now prosperous, who wishes to dedicate his old, worn-out cloak and shoes to the god; an informer, indignant at being ruined; an old woman who has lost the lover who flattered her for her riches; Hermes, who can now get nothing to eat in heaven, and wants a job on earth; and finally the priest of Zeus himself, who likewise is dying of hunger.

Pnī'gos, see *Comedy*, § 2.

Pnyx (*Pnux*), a hill at Athens, about a quarter of a mile W. of the Acropolis, where from the time of Cleisthenes to the latter part of the 4th c. the ecclesia (q.v.) or assembly of the people held its sittings. A large amphitheatre had been hewn out of the side of the hill, capable of holding some 20,000 citizens. There was a raised dais for the president, his herald, and secretary; on it also stood an altar of Zeus Agoraios ('of the assembly'). See Pl. 13*a*.

Podali'rius (*Podaleirios*), see *Machaon*.

Poe'nulus ('The Little Carthaginian'), a comedy by Plautus. The two daughters of Hanno, a Carthaginian, were stolen from him in their childhood, and have been bought by a procurer and taken to Sicyon. In the same place is living Agorastoclēs, son of Hanno's cousin; he likewise was stolen in infancy and has been adopted by a wealthy citizen of Sicyon. He has fallen in love with the elder of the sisters, not knowing of their kinship to himself. He and his slave devise a plot for ruining the procurer in order to free the girl. Meanwhile Hanno, who has been searching every country for his daughters, arrives at Sicyon, discovers them and his relative Agorastocles, recovers the girls, and bestows the elder on her lover. Some of Hanno's speeches appear to be in the Punic tongue.

Poetics (*Peri Poiētikēs*, Lat. *Poētica*), a treatise by Aristotle on Poetry. Poetry, he points out, like music, dancing, painting, and sculpture, has imitation for its basis, but differs from them in the means, objects, and manner of the imitation. In the portion of the treatise that survives, Aristotle divides poetry according as it imitates men above or below the average level of humanity (tragedy represents good characters, comedy bad), and according as it is narrative (epic) or dramatic. He finds the origin of poetry in the instinctive love of imitation, and traces the special origins and development of tragedy and comedy (qq.v.). An analysis of tragedy follows: its constituent elements (plot, character, language, thought, spectacle, song); what it represents (a single action or experience, of a certain magnitude); its purpose (to provoke pity and terror and so give an outlet to these emotions and thereby produce pleasure); its construction or plot (including the use of 'reversal of fortune' and 'discovery'); the characters, and the diction. This part includes the notable saying that poetry is more 'philosophic' than history, because it rather tells general truths, while history tells particular facts. Some of Plato's criticisms of tragedy are referred to and rejected.

Aristotle proceeds to discuss epic poetry, the rules to which it should conform,

and its metre; and then compares tra-

Polyae'nus (*Poluainos*), of the 2nd c. A.D.,

former, as a blend of monarchical, aristocratic, and democratic elements, Polybius attributed the greatness of Rome. Polybius was exceptionally qualified for his task, by his personal experience of politics, diplomacy, and war, by his travels (which extended to the Atlantic and to Libya) and his acquaintance with many of the leading Romans, and by his earnest devotion to truth, in pursuit of which he made a painstaking study of documents and records. He had a clear understanding, remarkable in a contemporary, of the position which Rome had achieved in the Mediterranean world. He systematically seeks the causes of events ('nothing, whether probable or improbable, can happen without a cause'), tracing the evolution of nations and their decline. He does not shrink from exposing the sources of the decadence of Greece. His narrative is clear and simple, without rhetorical artifice, written in the common dialect, founded on Attic, which prevailed from 300 B.C., and without the elegance of the Greek prose-writers of the great period. It is somewhat monotonous, but contains stirring passages, for instance the account of the defeat of the Gauls in 225 B.C. (ii. 27 et seq.). There are severe strictures on the methods of other historians. Some of his judgements are interesting, as when he agrees that 'war is a fearful thing, but not so fearful that we should submit to anything in order to avoid it' (iv. 31).

Polycli'tus (*Polukleitos*) or POLYCLETUS, of Argos or Sicyon, who flourished 450–420 B.C., was, after Phidias (q.v.), the most celebrated sculptor of antiquity. He sought to embody in his statues the perfect proportions of the human body, and to give an impression of calm and repose. His most famous statues were the *Doryphorus*, known as 'The Canon' or standard, a powerful youth carrying a spear; and the *Diadūmenus*, a youth tying a band about his head. Replicas of these statues exist. As an exception to his usual practice of working in bronze, he made a colossal statue of Hera in ivory and gold, for the Heraeum (q.v.).

Poly'cratēs (*Polukratēs*), tyrant of Samos in the second half of the 6th c. B.C. He made Samos a strong naval power, and when Cambyses (see *Persian Wars*) undertook his expedition against Amāsis of Egypt, he supported the Persians, though he had previously defied them and had entered into friendly relations with Amasis. His squadron revolted and sought the help of Sparta against him. Polycrates was beguiled by the Persian satrap Oroetes into his power and crucified (522).

Polycrates constructed great works for the improvement of his capital, and maintained a sumptuous court, where Anacreon and Ibycus (qq.v.) spent part of their lives. Herodotus (iii. 40–3) relates that Amasis, alarmed by the constant good fortune of Polycrates, advised him to throw away something that he valued highly, so as to avert nemesis. Polycrates accordingly threw into the sea a seal-ring of extraordinary beauty. But a few days later the ring was found in the belly of a fish that a fisherman had presented to Polycrates. Amasis, concluding that Polycrates could come to no good end, renounced his friendship. Among Landor's 'Imaginary Conversations' is one between Polycrates and Anacreon.

Polydeu'cēs (*Poludeukēs*, Lat. *Pollux*), see *Dioscuri*.

Polydō'rus (*Poludōros*), (1) the youngest son of Priam and Hecuba, murdered by Polymēstōr, king of the Thracian Chersonese (for the story see *Hecuba*). In Virgil's narrative (Aen. iii. 22 et seq.) Aeneas, landing in Thrace, pulls up some cornel bushes and finds to his horror the roots dripping with blood. He hears groans and a voice from the mound telling him that the murdered Polydorus is there buried. Aeneas performs funeral rites and the spirit of Polydorus then rests in peace. (2) One of the Epigoni (q.v.).

Polygnō'tus (*Polugnōtos*) of Thasos (q.v.), a famous Greek painter, who flourished c. 475–445 B.C. Pausanias describes his celebrated paintings of the 'Capture of Troy' and the 'Descent of Odysseus to Hades', in the Leschē at Delphi (q.v.), large mural pictures containing each about seventy figures. Polygnotus decorated with mural paintings part of the *Stoa Poikile* (see *Stoa*) at Athens; and other works at Athens and in other cities were attributed to him. He painted large compositions, with many figures, and a slight indication of landscape; serious and dignified in character, but showing advance on earlier art by the life and expression of the faces; for this he is praised by Aristotle and Lucian. The subjects he took were chiefly mythological. See *Painting*.

Polyhi'stōr, see *Solinus*. Polyhistor was also the surname of a certain Alexandros of Miletus (1st c. B.C.), a learned man who wrote in Greek treatises on history and geography and on literary subjects. Only fragments of his work survive.

Polyhy'mnia (*Polumniā*), see *Muses*.

Polynī'cēs (*Poluneikēs*), see *Oedipus*.

Polyphē'mus, a Cyclops (see *Cyclopes*), son of Poseidon (q.v.). He is represented

In the 'Odyssey' as one of a race of savage

Pontus and Syria (capturing Jerusalem

Pontic Epistles, see *Ex Ponto*.

Po′ntifex Ma′ximus, the chief representative in religious matters of the ancient kings of Rome. He was the head of the college of *pontifices* (see the following article) and appointed the Vestals, flamens, and *Rex Sacrorum* (qq.v.). He had special supervision over the Vestals, and published the decisions of the college of pontifices. He had his official head-quarters in the Regia (q.v.) and an official residence (the *domus publica*). The position was one of great dignity and importance, though, according to Festus, it ranked in precedence after those of the *Rex Sacrorum* (q.v.) and of the Flamens (q.v.) Diālis, Martiālis, and Quirinālis. It was held by Julius Caesar and by all the emperors.

Ponti′fices, at Rome, in the regal period, the priests appointed to assist the king in the duties of the state cult, forming his religious council, and acting as depositories of religious tradition. Later they, and especially the *pontifex maximus* (q.v.), became responsible for the organization of the state religion. The pontifices had technical knowledge in the matter of the calendar (q.v.), and determined the dates of festivals and the days that were *fasti* and *nefasti*. They also kept a record of the [illegible] events of each year (see *Annales*). [illegible]ney had no more than a general supervision of private worship; they intervened in the solemn form of marriage known as *confarreatio* (q.v.), for this was regarded as a state ceremony. They were not precluded (like the *flamens*, q.v.) from taking part in public affairs; Julius Caesar, for instance, was *pontifex maximus*. They were originally all patricians; later the office was thrown open to plebeians also. They wore the *toga praetexta* (see *Clothing*, § 3) when officiating, and had certain privileges, such as exemption from taxation and military service. Like the holders of political offices they were unpaid.

The origin of the name is not known with certainty, but the obvious derivation from *pons*, 'bridge', and *facere*, 'to make', has been accepted by most authorities ancient and modern, though Plutarch (Numa, ix. 2) ridiculed it and it has been questioned by some scholars. It is noteworthy that the *pontifices* had charge of the Pons Sublicius (q.v.) at Rome, and that they took part in the rite of the Argei (q.v.).

Pontus (*Pontos*) (1) the Sea; according to Hesiod, son of Ge (q.v.), and father of Nereus and Phorcys (qq.v.). (2) A district in the NE. of Asia Minor situated between Paphlagonia (later Bithȳnia) and Armenia and adjoining the Black Sea (from which it derived its name, as being ἐν Πόντῳ, 'on the Sea'). It was the centre of the empire of Mithridates VI (q.v.). After the Mithridatic Wars Pompey annexed the western part of it to the province of Bithynia, and in A.D. 64 Nero incorporated the eastern portion in the province of Galatia.

Poppae′a Sabī′na, the wife of Nero's boon companion, the future emperor Otho; and subsequently the second wife of Nero himself. For her sake Nero murdered his mother Agrippina, and divorced and caused the death of his first wife Octavia. Poppaea is said to have died (A.D. 65) from a kick given her by Nero. She was embalmed like an oriental queen, and deified.

Populā′rēs, the name adopted at Rome after the time of the Gracchi (q.v.) by the party opposed to the senatorial nobility 'who retorted by calling themselves (Optimātes', 'the best men').

Population, see *Athens*, § 10 and *Rome*, § 13.

Po′rcia, daughter of Cato of Utica (q.v.) and wife, first of Calpurnius Bibulus (consul in 59 B.C.), and secondly after his death of Marcus Brutus (q.v.). She was an ardent supporter of the republican cause, and is said to have inflicted a wound on herself, in order to show that she was worthy to share her husband's counsel at the time of the conspiracy against Julius Caesar. Shakespeare presents her in a famous scene of his 'Julius Caesar'.

Po′rphyry (*Porphurios*, a rendering of his Tyrian name, *Malchus*, 'King') (A.D. 233–c. 301), one of the chief exponents of Neoplatonism (q.v.) and a pupil of Plotinus (q.v.). He wrote, besides the biography of his master, a 'History of Philosophy', including a life of Pythagoras which survives; an introduction to Aristotle's 'Organon' (translated into Latin by Boethius, q.v.); and other works.

Po′rsena or Porsenna, LARS (the word 'Lars' is Etruscan, signifying 'lord'), prince of Clūsium at the end of the 6th c. B.C. and head of the united forces of Etruria. According to tradition he marched against Rome in order to restore the Tarquins to the Roman throne. In the campaign that followed occurred the feats of Horatius Cocles, Mucius Scaevola, and Cloelia (qq.v.). Repulsed in his attack, Porsena made peace with Rome. One tradition implied by Tacitus and the elder Pliny seems to have made Porsena at one time master of Rome.

Porson, RICHARD, see *Texts and Studies*, § 11.

Portō'ria, see *Rome*, § 14.

Portū'nus, an ancient Roman god, of harbours (from *portus*), or of gates (from [illegible]

[illegible]

Flamen Portūnalis.

Pō'rus (*Pōros*), see *Alexander the Great*, § 7.

Posei'don (*Poseidōn*), in Greek mythology, brother of Zeus and lord of the sea; also of earthquakes and horses. The [illegible]

[illegible]

his life at Rhodes and became head of the Stoic school there, was a historian, scientist, and philosopher, "the last great [illegible]

[illegible]

and astronomer, and wrote on tides and volcanoes. He expressed the opinion that a man sailing west from Europe would reach India, a remark which was handed on and ultimately influenced Columbus. [illegible]

reddish-brown, highly glazed pottery, often ornamented with reliefs, was made at Arretium, and in imperial times in Gaul.

Bricks baked in a kiln, and tiles, were first extensively used by the Romans; such bricks, replacing sun-dried bricks, enabled buildings of several stories to be erected. The brick walls were covered with stucco or marble. The Roman bricks were of high quality and are found in many parts of the Roman empire. Earthenware pipes for conveying water, and for sewers, were also made by the Romans. The manufacture of bricks, tiles, and ordinary pottery became an important industry under the empire, often in the hands of rich capitalists, even of members of the imperial family.

Small figures of gods, throughout classical antiquity, used to be made of clay. Then moulded clay figures, painted after baking, became popular, for ornament and for playthings. The high degree of art attained is shown by the 'figurines' discovered at Tanagra in Boeotia in 1874 and subsequently. There are many specimens of these in the British Museum.

Praefe'cti Ca'puam Cūmas, see *Vigintivirate*.

Praefe'ctus Annō'nae, at Rome under the empire, an official of equestrian rank responsible for the supply of corn, the regulation of its price, and distributions to the poor. See *Annona*.

Praefe'ctus Praetō'riō, at Rome under the Empire, the officer (of equestrian rank) who commanded the praetorian cohorts, the emperor's guard (see *Praetorians*). His authority extended to the army outside Italy and he occupied the position next to the throne. His power was so great that Augustus and certain of his successors sought to lessen it by appointing two *praefecti*. When the praetorian guard was disbanded by Constantine, the four *praefecti praetorio* lost their military authority and became governors of the four divisions of the empire; thus we find that the father of St. Ambrose (q.v.) was Praetorian Prefect of the Gauls.

Praefe'ctus Urbi, at Rome under the Empire, the Prefect of the City, responsible for order within its boundaries. He was of senatorial rank and had three urban cohorts under his orders.

Praefe'ctus Vi'gilum, at Rome under the Empire, the officer (of equestrian rank) in command of the cohorts of *vigilēs* forming the fire brigade instituted by Augustus.

Praene'stine fi'bula, see *Epigraphy*, § 9.

Praete'xta, Fābula, in Roman literature, a drama having its subject in Roman history. The name is derived from the *toga praetexta* (see *Clothing*, § 3), because celebrated Romans were presented in such dramas. Cf. *togata*. The invention of the *fabula praetexta* is attributed to Naevius. We have only one complete *praetexta*, the tragedy 'Octavia' (q.v.), and fragments or traces of eleven others, such as the 'Clastidium' of Naevius (on the exploits of M. Claudius Marcellus, winner of the *spolia opima*, q.v., in 222 B.C.), the 'Rape of the Sabines' of Ennius, the 'Brutus' of Accius, and the 'Aeneas' of Pomponius Secundus (qq.v.).

Prae'tor, at Rome, originally the generic term for the holders of *imperium* or executive authority, and the name of the two magistrates who replaced the king, later called consuls. Subsequently it was the title of the magistrate who administered justice between Roman citizens (*praetor urbānus*) and the magistrate who did the same where foreigners were involved (*praetor peregrīnus*) (see *Law, Roman*, §§ 2 and 4). Later, additional praetors were appointed for the government of certain provinces, and after 150 B.C. it became the usual practice to employ propraetors (who had completed their year of office as praetors), as well as proconsuls, for this purpose. The special courts of law (*quaestiones*, see *Judicial Procedure*) were ordinarily presided over by magistrates of praetorian rank. The praetors were elected annually by the people. From 336 B.C. the office was thrown open to plebeians.

Praetorians. Under the Roman republic it was customary for a general to have a bodyguard of his friends and clients. These were replaced (towards the end of the republican period) by professional soldiers, and generals used to have several such cohorts. Augustus, for the protection of Italy (where no legion was stationed) formed nine cohorts (each one thousand strong) composed of his body-guard and of veterans. These were the famous Praetorians who played so important a part in the history of the Empire at certain moments. They were at first distributed in various parts of Italy, but were concentrated by Sejanus (q.v.) in a camp on the north side of Rome. The Praetorians received 500 denarii a year, raised to 720 by Domitian. Their term of service was 12 (soon raised to 16) years. See also *Praefectus Praetorio*.

Praetō'rium, the head-quarters of a Roman camp, see *Castra*.

Prāti'nās (the second syllable is probably

qq v.) He was slain by Neoptolemus (q.v.)

Priāpē'a, a collection made in the reign of Augustus of eighty
to the god Priapus (q.v
attributed by Donatus
Virgil are among the
cluded in his collected works.

grams o

Prices
§ 10, an

Priests. (1) In Greece. Priests and

officiated.

Princeps' did not signify 'princeps senatus'. This rank had always existed,

native of Caesarea in Mauretania and a grammarian at Constantinople under

property and the prospect of acquiring [illegible]

young Roscius out of the way, first by [illegible]

[illegible] of his actions.

Pro Tu'llio, see *Cicero*, § 1 (under the year [illegible]

Pro'clus (*Proklos*), (1) see *Neoplatonism*; [illegible]

[illegible] state, which, at the time is not yet applicable; e.g. 'submersasque obrue [illegible]

puppes', 'whelm the ships till they sink' (Virg. Aen. i. 69), or '*sublimemque feres ad sidera coeli . . . Aenean*' (Aen. i. 259).

Prōlētā'rii, at Rome, the citizens placed in the lowest property-class, who were exempted from compulsory military service and from the *tribūtum* or property-tax, and served the state only with their children (*prōlēs*).

Prologue (*Pro'logos*), see *Tragedy*, § 3 and *Comedy*, § 2.

Promē'theus ('Forethought'), in Greek mythology son of the Titan Iapetus, and of Themis or Clymene (qq.v). He made mankind out of clay, and when Zeus oppressed them and deprived them of fire, stole fire for them from heaven (or from the forge of Hephaestus) and taught them many arts. In the apportionment of sacrifices between men and the gods, he induced Zeus by a trick to choose the less desirable portions of the victim, so that men ate the best part of the meat at the sacrificial banquets. To avenge himself Zeus caused Hephaestus to fashion a woman, Pandora, out of clay; Athene breathed life into her, and the other gods endowed her with every charm (whence her name, 'all gifts'), but Hermes taught her flattery and guile. This woman was sent, not to Prometheus, who foresaw the trouble she would bring, but to his brother Epimetheus ('after-thought'), who readily accepted her. She brought with her a box, from which when opened there issued all the evils and distempers that have since afflicted the human race. Hope alone remained at the bottom of the box to assuage the lot of man. The fable is charmingly turned to the advantage of Epimetheus in C. Kingsley's 'Water Babies'.

Prometheus knew, moreover, the secret concerning the marriage of Thetis (see *Peleus*), but refused to reveal it. To punish him for his rebellious conduct, Zeus had him chained to a lonely rock in the Caucasus, where an eagle daily fed on his liver, which was restored each succeeding night. This torture continued for ages, till Prometheus was either released by Heracles, or, according to another version, submitted and revealed the secret about Thetis.

Prometheus was probably originally a fire-god, superseded in this respect by Hephaestus (it is Hephaestus who chains him to the rock). He was the father of Deucalion (q.v.) by a wife variously named.

There is a poem by Robert Bridges, 'Prometheus, the Firegiver' (1884). For Shelley's 'Prometheus Unbound' see the next article (*ad fin.*).

Promē'theus Vinctus (*Promētheus desmōtēs*, 'Prometheus Bound'), a tragedy by Aeschylus of uncertain date (perhaps written when the poet was in Sicily, for there is in it a reference to the great eruption of Etna in 478), part of a connected trilogy of which 'Prometheus Unbound' (*Promētheus lūomenos*) and perhaps 'Prometheus the Fire-bearer' (*Promētheus purphoros*) were the sequel.

Prometheus the Titan (perhaps represented by a huge dummy figure behind which the actor spoke), who has aided Zeus to set up his rule over Cronus and the primeval nature-forces, has incurred his wrath by becoming the champion of mankind and giving them fire and the arts. In the opening scene of the play Hephaestus, at the order of Zeus, reluctantly nails Prometheus to a rock in the wilderness of Scythia, to suffer torment during Zeus's pleasure. The chorus of Oceanides, the daughters of the Titan Oceanus (q.v.), come to grieve with him and comfort him. Oceanus himself also comes, and tries to persuade Prometheus to submission. But Prometheus is unyielding, his will and endurance are unconquered, and he knows the secret on which the safety of Zeus and his rule depend (see *Peleus*). Another victim of Zeus's tyranny appears, Io (q.v.), a mortal whom Zeus has loved and Hera's jealousy has turned into a heifer. She is doomed to long wanderings pursued by a gad-fly, and haunted by the ghost of the myriad-eyed Argos. Prometheus foretells to her her future. Hermes is sent by Zeus to demand from Prometheus knowledge of his secret. Prometheus haughtily refuses, and is hurled into the abyss with the Oceanides, who decide to share his fate.

As the other plays of the trilogy are lost, it is impossible to say precisely how Aeschylus devised the reconciliation which must ultimately have followed between Prometheus and Zeus. We know from fragments that the second play opened with Prometheus restored to light after thirty thousand years, and that the chorus was composed of Titans.

The 'Prometheus Bound' suggested to Shelley his 'Prometheus Unbound'. But Shelley would not accept the idea of the submission of Prometheus: in his poem it is Jupiter who succumbs.

Prometheus es in verbis, see *Lucian*.

Prope'rtius, SEXTUS (c. 50–c. 16 B.C.), a native of Umbria, deprived of his estate when young by the confiscations of 40 B.C., was educated at Rome for the practice of the law, but turned to love and poetry instead. He left four books of elegies (the

second is divided by some editors into two, making five in all), of which the first, published about 26 B.C., brought him fame and admission to the circle of Maecenas (q.v.). One of his poems (II. 31) shows his

been a lady of good family, probably the grand-daughter of Hostius, an epic poet who wrote on the Illyrian war.

The work of Propertius, in its abuse of

... relates how the ghost of Cynthia visited the poet in a dream.

His other poems include addresses to friends, an imaginary epistle from Arethusa to Lycotas (a fictitious name), a ... poem in whic... (perhaps the d... step-daughter ... widowed husba... events, and so... Ovid's 'Fasti') ... such as the story of Tarpei...

Cynthia prima suis miserum me cepit ocellis

Contactum nullis ante cupidinibus

that 'nothing like it had ever been written

portico deeper than the eastern. The columns at the front of each portico were Doric; at right-angles to these, a row of Ionic columns stood on each side of the

§ 1. *Greek Prose*

Prose, as a means of literary expression, was developed in Greece (as in other countries) long after poetry. It seems

... arguments, was a competent

prose-writer, and the works attributed to Hippocrates show at least the capacity for accurate and concise statement. But the first fully developed prose work that has come down entire to us is the history of Herodotus (c. 480–c. 425). Attic prose reached its zenith in the dialogues of Plato (428–347) and the speeches of Demosthenes (384–322). Isocrates (436–338) exercised through his school a deep influence on later Greek prose, in the direction of greater elaboration and ornament. With the end of the 4th c. came the close of the period of true Attic literature, the dialect of Athens then giving place to a common Greek dialect (κοινή), less subtle, varied, and accurate in expression. Greek prose was moreover corrupted by 'Asianism', the florid style favoured by the rhetoricians of the 3rd c. There was an energetic reaction against this, and an Attic revival, at Rome in the Augustan age; of this, Dionysius of Halicarnassus (q.v.) is the best example. In the 2nd c. A.D. Lucian (q.v.) wrote in a very good imitation of Attic prose.

§ 2. *Latin Prose*

Latin prose was developed, in its characteristic features, out of public speech, though it originated partly in the 'Annales' (q.v.) of the priests and their records of traditional ritual, the forerunners of History. Roman Law (published and often learned by heart) was also one of the formative influences. Latin prose, unlike Latin poetry, owed little to Greek influences, for it already possessed, before the advent of these, the essential qualities of pure diction: clarity, precision, and conciseness. In a community where politics played so great a part as at Rome, these qualities were naturally esteemed in oratory. We hear of Appius Claudius Caecus and Cato the Censor (qq.v) as noted speakers; and oratory was further developed, with a great variety of appeal, by Gaius Gracchus (q.v.). Latin prose reached its highest point in the speeches and writings of Cicero (q.v.). Thereafter it tended to become artificial, epigrammatic, and poetical, under the influence of the prevailing education in rhetoric and the poets, and of the practice of declamation. Seneca's prose is typically epigrammatic; that of Tacitus is marked by its excessive compactness and its poetical quality. The younger Pliny also shows the influence of the rhetorical schools. Quintilian opposed the artificiality of his day and wrote in a style free from conceits and studied effects; but although a professed follower of Cicero, he did not recapture the amplitude and symmetry of Cicero's prose.

Pro'serpine (*Prŏserpina*), perhaps an original Italian goddess of the earth; or perhaps an altered form of the Gk. *Persephone*. In either case Proserpina in Roman religion was identified with Persephone (q.v.). For her cult at Rome, see *Dis*.

Protagonist, see *Tragedy*, § 2.

Prōta'goras (*Prōtagorās*) of Abdēra, born c. 485 B.C., one of the most famous of the professional sophists (q.v.). He came to Athens, was a friend of Pericles, and was known to Socrates. He was prosecuted and expelled on account of atheistical opinions. He is the principal interlocutor in Plato's dialogue 'Protagoras' (see below).

Protagoras, a dialogue by Plato, which stages, besides Socrates, the great sophists Protagoras, Hippias, and Prodicus.

Starting with the question whether political science, the science of life, can be taught, it leads to the conclusion that pleasure, properly measured, is the only real good; that knowledge of the good underlies all virtue, that all virtues reduce themselves to one; and that virtue is in fact knowledge.

Protagoras is presented as frank, honest, and good-tempered, though Plato makes a little fun of him. His arguments are based on common sense; those of Socrates are more paradoxical and abstruse. The dialogue contains a noteworthy declaration by Protagoras that under a rational system a man is punished to deter him from doing wrong again, not as a retribution for his past act.

Prōtesilā'us (*Prōtesilāos*), in Greek mythology, a Thessalian prince who took part in the expedition against Troy. When the Greek fleet reached the Trojan coast, he was the first to spring ashore and was immediately killed. His young wife, Laodamia, whom he had left at home, was plunged in such deep grief that the gods allowed her husband to return to her for three hours. But when he left her again, she took her own life. See Wordsworth's poem 'Laodamia'.

Prō'teūs, in the 'Odyssey' (iv. 351 et seq.), an 'ancient one of sea', who herds the seals, knows all things, and has the power of assuming different shapes in order to escape being questioned. By the advice of his daughter Eidothea, Menelaus, when becalmed and reduced to extremities at Pharos off the coast of Egypt, consults him as to the reason for his misfortune. According to post-Homeric legend Proteus was an early king of Egypt (see Hdt. ii. 112 and 118; also the *Helen* of Euripides), where in later times he was worshipped as a god.

[illegible] ...erected over local systems of taxation. [illegible]

proxenus of Athens; Demosthenes at *Athens* was *proxenus* of Thebes. The *proxeni* received privileges and distinctions from the state which they represented.

Pro′xenus (*Proxenos*), the name of the Boeotian friend of Xenophon, at whose invitation he took part in the expedition of Cyrus related in the 'Anabasis'.

Prude′ntius Cle′mens, AURĒLIUS (b. A.D. 348), a Christian Latin poet, native of Spain, known for his hymns and for poems on Christian dogma and tales of martyrs.

Prytanē′um (*Prutaneion*), in Greek capital cities, the 'town-hall', consecrated to Hestia (q.v.). The hearth of the State stood in it, and guests of the State were entertained there.

Pry′tany (*Prutaneiā*), see *Cleisthenes*.

Pseu′dolus, a comedy by Plautus; the title is taken from a character in the play.

A Macedonian captain has bought a girl, Phoenicium, from a procurer for twenty minae, paying fifteen down. The girl is to be delivered to his messenger when he sends the remaining five minae and a certain token. Calidōrus, a young Athenian, is in love with her. The play deals with the trick by which his father's slave, Pseudolus, having intercepted the captain's letter and token, cheats the procurer and carries off Phoenicium for Calidorus.

Psȳ′chē (*Psūchē*, 'Soul'), in the 'Golden Ass' of Apuleius (*q.v.*), Bks. iv–vi (in the tale told by an old woman to amuse the girl captured by the robbers), a damsel who was so beautiful that Venus became jealous of her. She sent Cupid to make Psyche fall in love with some unsightly creature, but Cupid himself became her lover. He placed her in a palace, but only visited her in the dark and forbade her to attempt to see him. Her sisters from jealousy told her he was a monster and would devour her. One night she took a lamp and looked at Cupid while he slept. Agitated by the sight of his beauty, she let fall on him a drop of oil from the lamp, and woke him. Whereupon the god left her, angry at her disobedience. Psyche, solitary and remorseful, sought her lover all over the earth, and various superhuman tasks were required of her by Venus. The first of these was to sort out before night an enormous heap of various kinds of grain. But the ants took pity on Psyche, and coming in hosts, did the task for her. So, by one means or another, all the tasks got done, except the last, which was to go down to Hades and fetch a casket of beauty from Persephone. She had almost accomplished this, when she had the curiosity to open the casket. It contained not beauty, but a deadly sleep, which overcame her. But Jupiter, at Cupid's entreaty, at last consented to her marriage to her lover, and she was brought to heaven.

This fable was the subject of a poem by Shackerley Marmion (1637), and of another by William Morris in his 'Earthly Paradise'; and there are versions of it in Pater's 'Marius the Epicurean', and in the 'Eros and Psyche' of Bridges.

Pto′lemies (*Ptolemaioi*), the dynasty that ruled over Egypt from the death of Alexander the Great until the Roman conquest. For the foundation of the dynasty, see *Macedonia*, § 2. The principal members of the dynasty were Ptolemy I (Sōtēr, son of Lāgus, 323–283 B.C.); his son Ptolemy II (Philadelphus, 285–246), at first joint ruler with his father; and Ptolemy III (Euergetēs, 246–221), who won for a time a large part of Seleucid Asia.

The first Ptolemies constantly endeavoured, with varying success, to extend their dominions over Syria and Asia Minor, and to obtain a footing in Greece itself. They were thus in frequent conflict with the Seleucids (q.v.). They held southern Syria fairly continuously till 200 B.C., and coastal possessions round Asia Minor till a few years later. Cyrene they retained till 98 and Cyprus till 58 B.C. Judaea remained under their sway till 200. The book of *Ecclesiastes*, which dates from the end of that period, reflects the despondency of part of the Jewish aristocracy under the Ptolemaic rule and their preference for the Seleucids; but according to Polybius the common people were favourable to the former. The attempts of the Ptolemies on Greece were defeated by the Antigonids (see *Macedonia*, § 3). The Ptolemies owed the control of their dominions outside Egypt in great part to their naval power; but their fleet lost its supremacy in a severe defeat by Antigonus off Andros in 246 or 245.

Under the later Ptolemies Egypt entered a period of great confusion, owing to domestic strife within the dynasty, civil wars and mob-rule. The last chapter in the history of the Ptolemaic dynasty opened when Ptolemy XI (Aulētēs) in 51 B.C. left his throne to be shared by his daughter Cleopatra VII and his young son Ptolemy XII. During the discord that followed, Julius Caesar made a descent on Egypt in 48. He was for a time besieged in the palace at Alexandria, but finally defeated his assailants, and established Cleopatra in power. Cleopatra followed Caesar to Rome in 46, and lived with him there till his death in 44, when she returned to Alexandria. She bore to Caesar

a son who was name…
For her rela…
under the n…
defeat of A…
Cleopatra, ha…
vian, took h…
of the Ptoler…
The Ptolem…
the entire soi…
of Alexandria…
a city in t…
Ptolemy II. Part of it was farmed for them by their own peasants, practically serfs. The use (but not the property) of the rest was granted, on various terms, to different categories of holders. All corn land paid a tax in corn, which ultimately found its way to the great King's Barn in Alexa… soil. Vine…
were also t…
tant monop…
Import dut…
policy of t…
quarries, I…
brews, and…
to carry or…
every busines…
or in whole…
taxed, or a…
system of…
striking con…
Seleucids in…
highly organ…
condition of…
peasants) wa…
ceived 2-3 o…
heavy work…
quent. The a…
and under t…
native was a…
recruited nat…
who defeated…
at Raphia in…
ness of the…
by this victor…
was weakene…
increased. A…
was gradually formed. Meanwhile grave abuses developed in…

Pto'lemy (*Claudius Ptolemaeus*), a celebrated astronomer, who lived at Alexandria in the 2nd c. A.D., and who in his 'Mathēmatikē Syntaxis' ('System of Mathematics', translated later into Arabic and known as the 'Almagest', i.e. 'The great work') summed up the astronomical…

…from Antioch, and was manumitted … probably is known to…

of Messina by the rival power of Carthage, which now held the greater part of northern Africa, cities on the coast of southern Spain, Sardinia and Corsica, and the north and west of Sicily. To the political rivalry between the two states was added a trade rivalry. The Carthaginians were rapidly closing the western seas to Rome. The conflict between them was precipitated by a trivial incident, the appeal of the Mamertines (originally a band of Italian mercenaries hired by Agathocles of Syracuse (q.v., § 3) for war against Carthage), who had occupied Messina, for protection against the Syracusans. The appeal was addressed first to the Carthaginians and then to the Romans, and led to these becoming embroiled with one another.

The FIRST PUNIC WAR lasted from 264 to 241 B.C. The Romans built a fleet, and won a great naval victory in 260 at Mylae near Messina, largely thanks to the device of the *corvi* (gangways by which the soldiers could board an enemy ship when laid alongside her). They disembarked on the coast of Africa, and after some early successes were there defeated, Regulus (q.v.), one of the consuls, who had been left in command of a diminished army, being taken prisoner (255). They lost the greater part of their fleet in a storm, and after further naval disasters confined their efforts to driving the Carthaginians from Sicily. From 247 they were there confronted by the great general Hamilcar Barca (q.v.), father of Hannibal, and after a succession of adverse campaigns won the war and secured Sicily by the naval victory off the Aegātēs Insulae (242). Sicily (except the dominion of the faithful Hieron II, see *Syracuse*, § 3) became the first Roman province. Sardinia and Corsica were annexed a few years later (237) during a revolt of the Carthaginian mercenaries which followed the first Punic War.

The SECOND PUNIC WAR, the great ordeal in which the stubborn courage of Rome was seen at its highest, was launched when Hannibal, who had been vowed by his father Hamilcar to undying hatred of Rome, succeeded to the command of the Carthaginian army in Spain, and in spite of Roman protests captured Saguntum, a city in alliance with Rome. Hannibal reached Italy after an arduous passage over the Alps in 218, was joined by the Gauls of northern Italy, and defeated one great Roman army after another, at the Ticinus, the Trebia (218), and Lake Trasimene (217). He moved to the S. to detach Rome's allies from her. The skilful policy adopted by Quintus Fabius the *Cunctator* or delayer, of following the invader and harassing him, while refusing a general engagement, proved successful; but it caused discontent at Rome, and was abandoned in 216, with the result that Hannibal overwhelmed the Roman army at Cannae. But the spirit of Rome was unsubdued and her allies for the most part remained faithful to her. Steps had already been taken to prevent reinforcements reaching Hannibal from Spain, and similar precautions were taken against his new ally, Philip V of Macedon. The war languished in Italy and Hannibal turned his attention to the conquest of Sicily. The tide turned slowly in favour of Rome. M. Claudius Marcellus captured Syracuse in 212 and weakened the power of Carthage in Sicily. Campania was recovered. The young P. Cornelius Scipio showed his military genius in Spain, and when Hannibal summoned his brother Hasdrubal thence to his aid, the latter was intercepted and his army destroyed at the Metaurus (207). The conquered portions of Spain were formed into two Roman provinces in 206 (or 197). The war was transferred to Africa, where the successes of Scipio, after forcing the withdrawal of Hannibal from Italy (which he had occupied for fifteen years), ended the war with the victory of Zama in 202. Carthage was forced to renounce her conquests, pay an annual tribute, and limit her army. She lost her position as a great Mediterranean power.

She retained however her commercial importance, and continued to compete successfully with Rome in trade. This was a source of uneasiness at Rome. Carthage had undertaken to wage no wars in Africa without the consent of Rome. In 151 the depredations of Masinissa, the ruler of the adjoining Numidian kingdom and the friend of Rome, goaded her into retaliation, and thereupon Rome declared war (the THIRD PUNIC WAR). Rome was now determined on the final extinction of her rival (see *Cato the Censor*). A perfidious attempt was made to gain the city by a stratagem, and when this failed it was regularly besieged. It was captured and demolished by Scipio Aemilianus (q.v.) in 146. The Carthaginian dominions were for the greater part constituted a Roman province (called 'Africa'), and the ancient commercial empire of Carthage came to an end.

Pū'nica, see *Silius Italicus*.

Purple (*purpura*), a dye discovered by the Phoenicians and perhaps known in Homeric times, derived from certain organs of the *mūrex*, a shell-fish found in the Mediterranean. The best kinds of this dye were made by the Tyrians and fetched a

the battle of Asculum in 279, where he routed the Romans but lost the flower of his army, '*One more such victory and we are undone*'. He then landed in Sicily, and by the end of 277 had driven back the Carthaginians to Lilybaeum. But his Siceliot allies refused to support him in his plan to attack Carthage itself. Whereupon he abandoned his western adventure. He once more invaded Macedonia (274) with some success, but was diverted to an attack on Sparta, which successfully resisted his siege (272). He was killed in the same year in an attempt to seize Argos. There is a life of Pyrrhus by Plutarch, who relates the stories about Pyrrhus and Fabricius referred to herein under *Fabricius*.

Pȳtha'goras (*Pūthagorās*), a celebrated Greek philosopher, born at Samos about 580 B.C. He is said to have travelled in Egypt and the East, and later, when Polycrates (q.v.) became tyrant of Samos, to have migrated to Croton in Magna Graecia, and there founded a school or brotherhood. This was primarily religious and philosophical in character, but it also exercised political influence in favour of oligarchy. Pythagoras may have perished in the democratic revolt at the end of the 6th. c. which destroyed this school. The members of the school were bound by strict vows to their leader, and practised asceticism, particularly in the matter of food. He was said to have derived his moral doctrines from Delphi (his name means 'mouthpiece of Delphi'). He taught the doctrine of the transmigration of souls (found also in Orphism, q.v., and the religions of India) and himself claimed to remember his earlier incarnations. He discovered the numerical relation between the length of strings and the musical notes which they produce when vibrating, and evolved the idea that the explanation of the universe is to be sought, not in matter, but in numbers and their relations, of which the objects of sense are the representations. Nothing survives of his writings. He greatly advanced mathematical, geometrical, and astronomical science. He knew that the earth is a sphere, and is said to have sacrificed a hecatomb when he discovered that the square on the hypotenuse of a right-angled triangle is equal to the sum of the squares on the other two sides.

The Pythagorean doctrines revived later (at Rome in the early times of the Empire) and became fused with Orphism, with which they had affinities.

Py'theas (*Pūtheās*), a Greek of Massilia, contemporary with Alexander the Great, who made a courageous voyage up the W. coast of Europe to Britain, Jutland, and the Orkneys and Shetlands. His narrative is lost, but was used by Strabo, who however (wrongly) distrusted it.

Py'thia (*Pūthiā*), the priestess of Apollo at Delphi (q.v.).

Py'thian Festival (*Pūthia*), see *Festivals*, § 1.

Pȳ'thon (*Pūthōn*), see *Delphi*.

Q

Quaestio, see *Judicial Procedure*, § 2.

Quaestiō'nēs, see *Papinian*.

Quaestiō'nēs Convīviā'lēs, see *Plutarch*, § 3.

Quaestors, at Rome, originally assistants of the consuls in tracing criminals, later received charge of the state treasury (*aerarium*). They collected and recorded revenue, and paid it out on order of a magistrate. They were at first two in number, subsequently four, and more were added as the Roman dominions increased and financial officials were required in the provinces. They were elected annually by the people. Under the legislation of Sulla election to the quaestorship gave admission to the Senate.

Quattuo'rviri viis purga'ndis, see *Vigintivirate*.

Quindeci'mviri sacris faciu'ndis, at Rome, a board of fifteen officials charged with keeping, consulting, and interpreting the Sibylline Books (q.v.). They were required to see to the carrying out of the measures indicated by the Books, and also to supervise the worship of Greek and oriental divinities, such as Cybele (q.v.), introduced at Rome as a result of consulting the Books.

Quinqua'trus, in Roman religion, originally a festival of Mars at which the sacred shields (*ancilia*, q.v.) were purified, held on the fifth day (whence its name) after the Ides of March, i.e. the 19th. On this day the Salii (q.v.) performed a ceremonial dance in the Comitium before the *pontifices* and the officers of cavalry. The same day was regarded as the birthday of Minerva, and it came to be thought that the festival was in honour of that goddess. It was further erroneously supposed (by Ovid, Livy, and others) that *Quinquatrus* signified a festival of five days' duration.

Quinque'nnium Nerō'nis, a phrase applied to the early years of Nero's reign,

viewed, in retrospect [illegible] the later period, as a [illegible]

Quinti'lian (*Marcus Fabius* [illegible]) (c. A.D. 35–c. 95), of [illegible] received part at least of his [illegible] at Rome and [illegible] orators of the time. After a [illegible] Spain, from which he was [illegible] by Galba, he taught [illegible] being the first to receive [illegible] as a teacher, and became [illegible] famous. The [illegible] his pupils. He also [illegible] Domitian made him [illegible] his grandnephews. After [illegible] teaching he retired, and the [illegible] *his life was given to the* [illegible] the request of his [illegible] 'Institutio Oratoria' (q.v.). The [illegible] to the 6th Book of this [illegible] *to the loss of his* [illegible] deaths of his wife and [illegible] earlier work on the [illegible] ('De Causis Corruptae [illegible]') is lost. Two collections of '[illegible]', [illegible]

[illegible]

[illegible] probably in the 4th [illegible] a Greek epic poem [illegible] to fill the gap [illegible] and the 'Odyssey', [illegible] The work survives, [illegible]

[illegible] originally [illegible] (perhaps the war god) of the [illegible] on the Quirinal [illegible] to be [illegible] Rome [illegible] was [illegible] among the [illegible] and Mars. [illegible] was celebrated on [illegible] February [illegible], but [illegible] Quirinus was [illegible] by the Romans of the late republic. He had his own [illegible] the *Flamen Quirinalis*.

[illegible], a word of uncertain [illegible], applied to the [illegible] of Rome, Latin and Sabine, and [illegible] the Roman people in their civil capacity. The term was not applicable to Romans when serving in the army: Caesar [illegible] a mutiny of his soldiers by addressing [illegible]

[illegible]

R

[illegible]

Qui'ntus Cu'rtius, *see* Curtius.

Qui'ntus Smyrnae'us, Quintus of

Rēgifu'gium, a ceremony held at [illegible] on 24 February, of which all that we know [illegible]

is that after a sacrifice in the Comitium (q.v.), the Rex Sacrorum (q.v.) fled from the Forum. It was thought in antiquity that this symbolized the flight of the last Tarquin king from Rome. But this view is questioned by modern scholars, though they are not in agreement as to the true explanation. It has been pointed out by Frazer (on Ov. Fast. ii. 685) that the intercalary period (see *Calendar*) of eleven days a year was introduced just before 24 February, the date of the Regifugium, and he suggests that the ceremony represented the termination of the rule of a temporary king who held nominal sway during the intercalary period.

Rēgi'llus (the first syllable is presumably long), LAKE, a lake in Latium on the shores of which the Romans in the early days of the republic (*c.* 496 B.C.) defeated the Latins, who were endeavouring to re-establish the Tarquins at Rome. It was said that the gods Castor and Pollux appeared in the battle and bore the news of the victory to Rome.

Re'gulus (*Rēgulus*), MARCUS ATILIUS, consul in 267 and 256 B.C. In the latter year he was one of the commanders of the Roman expedition to Africa in the First Punic War. His colleague was recalled and he was left in sole command with only 15,000 men. From over-confidence he proposed exorbitant terms when the Carthaginians attempted to negotiate peace. Thereupon the enemy in despair placed the Spartan Xanthippus in command of their army, and defeated and captured Regulus. In 250 the Carthaginians, defeated at Panormus (Palermo) in 251, sent him with an embassy to Rome to propose peace, making him swear to return if the negotiations failed. He advised the Romans to continue the war, returned to Carthage, and was put to a cruel death.

Religion.

GREEK RELIGION

§ 1. *Sources of Greek religion*

Greek religion was a highly complex product and there is much in connexion with its origins and development that is still matter of controversy. It appears to have had its source, in part, in the personification by a primitive people of the powers of nature as affecting man, either universal powers (*daimones*, q.v.) such as the earth and its fertility, the sky and its lightning and rain, or the local powers in particular rivers, springs, and trees (see for instance *Naiads*, *Dryads*, *Oreads*); in part in primitive ideas of magic, e.g. that by the performance of certain rites desirable results, such as a bountiful crop, can be obtained; in part in primitive ideas of taboo, that certain things are sacred or accursed, clean or unclean, whence arose the notion of purification. To these ideas was joined the primitive cult of the dead, who were supposed to continue their life in the grave, retaining a power corresponding to that which they had exercised while living. They were propitiated by offerings placed or poured on the grave (not burnt, like the sacrifices to the personified powers of nature). There was an annual festival of the dead, when they were supposed to visit the houses, were welcomed with an offering, and were then requested to depart (see under *Lemures* for a similar Roman custom). From this belief in the survival of the spirits of the dead arose the Greek hero-cult; the hero is the powerful ancestor, not of the single family, but of the whole people, who is honoured and conciliated so that he may protect and avenge his folk. It appears probable that the Greek religion was, moreover, in part a blend of the beliefs of the early Hellenes when they migrated into Greece with those of the earlier inhabitants of that country. Thus Poseidon combines the characters of a northern god of the horse with a southern god of the sea. And Zeus combines attributes that seem to point to a mixed origin. There is strong evidence for a Minoan-Mycenaean (see *Mycenae*) origin for many of the Greek myths, which are connected with centres of Mycenean culture such as Mycenae itself, Tiryns, and Thebes. Some of the Greek gods, notably Apollo and Dionysus, were later immigrants from foreign regions. Visitors and slaves introduced foreign cults, such as that of the Great Mother from Asia, and these occasionally became popular.

Among the ideas prominent in early Greek religion are those of the *sanctity* of what is devoted to a god (either as a possession or as something accursed, i.e. dedicated to his anger) and withdrawn from profane use, e.g. the Crissaean plain near Delphi, which might not be cultivated; and of *purification*, the removal of impurity, conceived as an infection, arising from contact, e.g., with death. This might be effected by carrying about the infected place or person a human being, a pig, or a cock, which absorbed the impurity and was then destroyed. See also *Sacrifice* and *Magic*. Morality, the ideas of righteousness, guilt, and retribution, formed no part of the archaic religion.

§ 2. *Evolution of Greek religion*

By the time of Homer, Greek religion had assumed an anthropomorphic form; that is to say the powers of nature had

been conceived in the semblance of men

affair in which the whole people was in-

terested. The festivals were given a poli-

be propitiated by suitable offerings and ritual. This sense of spiritual presences permeated daily life, especially the life of the home and the fields. Instances of its influence will be found under such headings as *Lares*, *Penates*, *Janus*, *Terminus*. In the city-state some of these *numina* took on a new character: Jupiter, the spirit of the open sky, becomes the deity of actions done under the heavens, the god of justice; Mars from an agricultural spirit becomes the god of war. A great triad of divinities is formed, with their temple on the Capitoline hill, Jupiter, Mars, and Quirinus; later, under Etruscan influence, Jupiter, Juno, and Minerva. This religion, through the necessity of consulting the will of the gods by auspices in relation to all State undertakings, came to govern political activities and was sometimes used unscrupulously for partisan purposes. It was highly ritualistic, and the most scrupulous attention was paid to the minutiae of the traditional ceremonies, which might be invalidated by the squeaking of a rat or the falling off of a priest's hat. More attention was paid to the ritual than to the personality and attributes of the deity: indeed, it sometimes happened that the ritual survived when the deity itself was forgotten (see *Furrina*). The practical and businesslike character of the Roman religion is seen in the very frequent use of vows (*vōta*), public and private. The public *vota* were undertakings given in the name of the State to offer to the gods special sacrifices, games, a share of booty, or a temple, if some peril were averted, some success achieved, or prosperity assured for a certain period. Such vows were recorded in writing and the record retained by the *pontifices* (q.v.). Private vows of offerings were made in similar circumstances, often accompanied by a votive tablet in a temple. Cloanthus vows a white bull if he is successful in the boat-race (Virg. Aen. v. 235); Horace refers to the tablets of mariners escaped from shipwreck (Od. I. v). The person under the obligation of a vow was known as *voti reus*.

The Roman attitude towards the dead is somewhat obscure. It appears to have been thought that the spirits of the dead survived, capable of influencing in some vague way the fortunes of the living. These spirits were at first regarded as hostile (see *Lemures*); later the fear of them gave place to a more friendly feeling, and the sense of the bond between the living and the dead members of the family developed (see *Manes*, *Parentalia*). Moreover the idea of deities of the underworld sprang up, the *Di Inferi* (Dis or Orcus, Proserpina, Hecate, qq.v.) and the *Di Manes* (see *Manes*); and of other shadowy gods of that region, Vejovis, Acca Larentia, and Tarpeia (qq.v.).

For the cult and festivals (*fēriae*, our word 'fair') of the various *numina* and deities of Roman religion, as they were carried out both in the home and fields by private persons, and in the city by the State, see under the names of those deities and of the festivals. See also *Lustratio*.

§ 4. *Greek influences*

This primitive religion under the influence of contact with Greek thought was deeply modified by the Greek anthropomorphic theology, and the old Roman *numina* were in many cases identified with Greek gods and endowed with their attributes and the myths relating to them. Thus Jupiter was identified with Zeus, Minerva with Athena, and so on. But the primitive faith in the spirits of the home and the countryside survived, especially in rural districts. Religious doubt sprang up in the 3rd c. B.C. Ennius translated the sceptical work of Euhemerus (q.v.); and plays like the 'Amphitruo' (q.v.) of Plautus probably undermined belief. Later came the influence of Greek philosophy. The embassy of the three Greek philosophers in 155 B.C. (see *Philosophy*, § 2 led to the study of the doctrines of the various Greek schools, of which the most important at the time were the Stoic and the Epicurean. The Romans were more interested in the ethical than in the speculative side of philosophy; they also picked and chose among the doctrines of the Greeks those which suited them; and in the main it was a modified Stoicism as taught by Panaetius and Posidonius (qq.v.) which appealed to them, harmonious as it was with their approved qualities of *pietas* and *gravitas*, that is to say the observance of proper relations with gods, family, and State, and self-restraint in prosperity and adversity. The Epicurean ideal, though so ardently put forward by Lucretius, was not widely pursued. Stoicism was in close harmony with religion; it sought to reconcile the popular beliefs with its own monotheism by representing the various gods as diverse forms which the single deity assumes.

§ 5. *Eastern influences. Emperor-worship*

With the two closing centuries of the republic new religious influences came from the East. The cult of the *Magna Mater* (Cybele) was brought from Phrygia to Rome as early as 204 B.C. in the stress of the Punic War. A little later the orgiastic worship of Dionysus spread over

Italy, and was suppressed with difficulty in 186 B.C. The Mithridatic wars brought the worship of Ma, the sanguinary goddess of Comana in Cappadocia, assimilated to Bellona. The contact with Egypt brought Isis and Osiris. Evidence of the persistence [illegible]

foreign cults found a welcome at Rome, a sign of the inadequacy of the old beliefs to meet the religious cravings of a part at least of the population. The worship of Isis was soon popular with the masses, but established itself gradually. In face of [illegible]

[illegible] tianity, found the widest favour in the Roman army and was carried to remote parts of the empire (the remains of a temple of Mithras have been found at [illegible]

also led to a revival of a modified Platonism, of which the monotheistic idea was the vital centre (see *Neoplatonism*). Into this medley of religions and philosophies Christianity came, admitting no compromise with alien faiths, refusing to wor- [illegible]

§ 6. *Religion, Fate, and Morality*

The relation of fate to the will of the gods in the old Roman as in the Greek religion is somewhat obscure. The original meaning of the word *fatum* was probably [illegible]

The early Roman religion had hardly any relation with morality. It represented merely a businesslike relation with the unseen powers, whose favour might be [illegible]

give instructions for overcoming unfortunate or misplaced love, by hunting, travel, agricultural occupations, avoidance of wine and of amorous poets, and other less innocuous precepts.

Rĕ'mus (*Remus*), see *Romulus.*

Republic (*Politeia*), a dialogue by Plato concerning Justice. The interlocutors are Socrates, an old man named Cephalus (father of Lysias, q.v.) and his son Polemarchus, Thrasymachus a sophist, and Plato's brothers Glaucōn and Adeimantus.

The discussion takes place at the house of Cephalus. The definitions of Justice by the poet Simonides and by Thrasymachus having been found unsatisfactory, it is suggested that justice will best be seen in a perfect city-state, and if discovered there, can be found by analogy in man. Accordingly Socrates proceeds to construct the ideal State. This is seen to consist of three classes, guardians or magistrates, auxiliaries or soldiers, and producers. In the first resides the wisdom of the State, in the second its courage. Temperance or restraint must be present in all three classes; while political justice is that which keeps each class to its proper functions. Similarly man is wise in virtue of the rational element in him, courageous in virtue of the spirited element, and temperate when reason governs; while justice is seen to consist in the harmony of all the elements in him. The discussion of the ideal State is continued; Socrates' proposal for the community of women and children is explained, and it is shown that for the efficient working of the constitution the supreme power must be in the hands of philosophers. Socrates expounds the proper education of the guardians (from which the misleading tales of the poets must be excluded) and the nature of true knowledge, which is not of the objects and images of the world of the senses, but of the realities of the intellectual world, apprehended by pure intelligence. The Theory of Ideas or Forms (see *Plato*, § 3) is developed; and the nature of right education is illustrated by the simile of men chained in a subterranean cavern, who see only the shadows of objects behind them thrown by a fire on the wall in front of them, so that they take these shadows for the only realities. Socrates resumes the subject of the various types of political organization and personal character, and traces the process of degeneration from the perfect state and perfect man, viz. aristocracy and the aristocratical man, to the worst, viz. tyranny and the tyrannical man. Finally the rewards of virtue are considered, chief among these being the rewards that the soul receives in its future life, for the soul is immortal. The nature of this future life is indicated in the tale of Er the son of Armenius, who twelve days after his death returned to life and described what he had seen in the other world.

Respo'nsa, see *Papinian.*

Revenue, Public, see *Athens*, § 11, *Rome*, § 14.

Revenues (*Poroi ē peri Prosodōn*, L. *de vectigālibus*) one of the minor works of Xenophon, written not before 355 B.C. and probably his last work. The ascription to him has been questioned.

Xenophon discusses various means of increasing the revenue of Athens, notably by encouraging the resident aliens and trade generally, and by acquiring a large number of public slaves to be hired out to the concessionaires of the Laurium silver mines (a transaction from which the author anticipated a return of 33 per cent. on the capital expended).

Rex Sacrō'rum, at Rome after the expulsion of the kings, a priest whose duty it was to perform some of the king's religious functions. He was a patrician, appointed for life, and unlike the *pontifex maximus* (q.v., to whom he was superior in dignity and precedence though inferior in religious authority) disqualified from holding any other office. He and his wife (the *rēgīna*, who shared in the priesthood) performed certain state sacrifices, and it was he who, before the publication of the calendar, announced to the people the festivals of each month.

Rhadama'nthus, in Greek mythology, a son of Zeus and Europa (q.v.), who became a judge of the dead and ruler of Elysium (q.v); see *Minos Rhadamanthus and Acacus.*

Rhampsinī'tus (*Rhampsinitos*), a Pharaoh of Egypt (Rameses III?), of whom Herodotus tells the following story. He had a treasury built, in the wall of which the builder secretly left a movable stone. The builder's sons, by means of this, were able to creep in and steal the treasure. The king, finding the seals unbroken but the treasure diminished, set a man-trap, in which one of the brothers was caught. He immediately called to his brother and bade him cut off his head and take it away to avoid detection, which was done. Cf. the story of *Trophonius.*

Rha'psode or Rha'psodist (*Rhapsōdos*), meaning 'one who stitches songs together', sometimes a bard who recited his own poems, but later generally used for one of

Rhēto'rica ad Here'nnium (q.v.), a treatise on oratory in four books, written about 86–82 B.C., usually attributed to one Cornificius. [illegible] his early [illegible] modelled o[illegible] is interesti[illegible] of Latin pr[illegible]

Rhodes (*[illegible]* the islands [illegible] Dorians, a[illegible] in Sicily, [illegible] and Soli in Cilicia. It contained three separate cities, Lindus, Ialysus, and Camirus, which amal-

Rhodians, For the, a political speech by Demosthenes, see *Demosthenes* (2), § 4 (c).

Rhodō'pē or Rhodō'pis, a Greek courte-[illegible]

[illegible] and search made for the owner, and married her—a curious parallel to the story of Cinderella. There was a story (rejected by Herodotus) [illegible]

built the third pyramid; to this Tennyson alludes in 'The Princess', ii:

The Rhodope that built the pyramid.

Landor has two 'Imaginary Conversations' between Rhodope and Aesop. Herodotus (ii. 134–5) confuses Rhodopis with the courtesan Doricha (see *Sappho*).

Rhopa'lic Verse (from the Gk. *rhopalos*, a cudgel, thicker towards one end), verse of which each word contains one more syllable than that before it; e.g. '*Lux verbo inducta, peccantibus auxiliatrix*'. See *Ausonius*.

Roads. (1) GREEK. The Greeks had a network of roads, levelled but unpaved, many of them perhaps designed primarily to connect various cities with the great religious centres, but serving also purposes of trade. There were a number of roads in Attica, for instance the important road from Athens to the Piraeus, another from Athens to Eleusis and thence on the one hand to Megara on the other to Plataea, and roads to Laurium and to Marathon. There was a road from Corinth to Megara, Plataea, and Thebes, and roads from Thebes to Delphi and to the north. There were roads from Sparta and from Argos in various directions. Several roads centred in Olympia. There were also commercial roads from early times to the Greek cities on the Euxine.

(2) ROMAN. The great network of Roman roads was created for military and political, rather than for economic purposes. It was intended for the maintenance of Roman authority in conquered territories and for the defence of Roman frontiers. According to tradition it was initiated by Appius Claudius the Censor (q.v.), who in 312 B.C. began the construction of the road which bore his name, the *Via Appia*, running in a straight line SE. from Rome to the coast at Terracina, and thence to Capua. But it is probable that the *Via Latina* from Rome to Capua, by the more inland route over Mt. Algidus and the valley of the Liris, is of older date, and had its origin in the Roman conquests of the 5th and early 4th centuries. The *Via Appia* was extended later to Beneventum and Brundisium. The other principal roads of the republican period were as follows (they bore the names of the censors or consuls who constructed them). The *Via Flāminia* was built by the censor C. Flaminius in 220 B.C. across the Apennines to Ariminum (Rimini); it was restored by Augustus, whose triumphal arch may still be seen in the main street of Rimini. It was extended to Placentia under the name of *Via Aemilia*, and the district through which it passed is still named Emilia. The *Via Aurēlia* ran by the coast from Rome to Genoa. The road to Genoa by the more inland route through Arretium appears to have borne the names both of *Via Clōdia* and *Via Cassia*. Another *Via Aemilia* joined the fortress of Aquileia in the NE. with Bonōnia, and the *Via Popillia* joined Aquileia with Ariminum. The Popillius who built the latter also extended the Appian Way to Rhēgium at the southern extremity of Italy. The *Via Caecilia* connected Rome with the Adriatic by a direct route across the Apennines, but its course is not known. The *Via Domitia* ran from the Rhone to the Pyrenees. The *Via Egnātia*, constructed after the conquest of Macedonia, crossed the Balkans from Dyrrhachium (Durazzo) to Thessalonica.

The road system was greatly extended under the empire, spreading through Byzantium far into Asia, to the Euphrates and the Red Sea. It was particularly developed in Gaul; several roads crossed the Alps. It has left many traces in Britain, in such roads as the Fosse Way, Ermine Street, and Stane Street (see also under *Britain*, §§ 2 and 3).

The best of the Roman roads were generally 2½ to 5 metres wide, running in straight lines where the nature of the ground permitted, well constructed with several layers of substructure (though these may sometimes be due to successive repairs), often paved, and provided with milestones. In and near towns there were often raised side-walks on either side. There were also minor roads less carefully designed and constructed. The milestones gave the distance from some centre and sometimes the name of the constructor of the road and the emperor under whom it was built. Milestones found in many parts of the empire thus often furnish valuable information (see also *Miliarium Aureum*). On the principal roads there were posting-houses, with relays of horses, at short intervals; these might be used by officials and others who had 'diplomas', or permits; there were also inns (*mansiōnēs*) providing night quarters. The principal roads were maintained from 20 B.C. by *cūrātōrēs viarum*, highway commissioners, the expense being borne partly by the *fiscus* (q.v.), partly by the local authorities. Roads of only local importance were maintained by the labour and funds of the district. The Romans built many bridges, some of them still in use, e.g. the great bridge over the Tagus at Alcantara in Spain.

Rōbī'gus or **Rōbī'gō**, in Roman religion, the spirit (*numen*) of red mildew ('rust'), a pest which attacks corn. It was propitiated and the pest averted by the annual sacri-

fice of a red dog, at the festival of the *Robigalia* on 25 April.

Roman Age of Greek Literature, The, is generally regarded as extending from the latter part of the 1st c. B.C., when [illegible]

When the period opened, that culture had become widely diffused over the Hellenistic east. But Greek literature was no longer nourished in the fertile soil of popular sympathy and support. Only a small literary society was interested in it, and that society of a heterogeneous description, consisting largely of Romans, Egyptians, Syrians, &c. Greece herself now played a small part. She had suffered grievous devastation in the Mithridatic and Civil wars. Her philosophy survived, but appealed only to a small [illegible]

extravagances of Asianism. But the rhetoricians soon asserted themselves [illegible] in declamations, popular lectures, and rhetorical exercises on imaginary themes; their activities are sometimes referred to as the *New Sophistic*. Some [illegible] serious Greek literary activity [illegible] under the encouragement of the Antonines in the 2nd c. A.D., especially in the domain of moral philosophy and history. The principal names are those of [illegible], Epictetus, Marcus Aurelius, Arrian, Appian, Dio Cassius, Galen, the geographers Ptolemy and Pausanias, and the satirist Lucian (qq.v.). Subsequently the [illegible] becomes more marked, and a [illegible] by the important philosophers, [illegible] Plotinus (q.v.) and his successors, and the growing prominence of Christian writers such as Clement of Alexandria. [illegible] There were a number of [illegible] of elegiac poetry throughout this period, such as Meleager of Gadara, [illegible] and Crinagoras of Mytilene [illegible] of their work is preserved in the Greek Anthology (q.v.). *See also* [illegible] succeeding period of Greek literature known as the Byzantine Age.

Roman Law, *see* [illegible].

Romance, *see* [illegible].

Rome (Anc[illegible])

§ 1. [illegible]

[illegible]

later kings of Rome. To Servius Tullius

into *centuriae*, which for most purposes

came to an end in 510, no doubt

§ 3. The Republican period, internal struggles

The constitution that followed the expulsion of the kings in 510 B.C. was an

retained its former position of national council. It was the real governing force in the State. The *comitia centuriata*, or popular assembly, was organized, as described in the previous section, so as to give a preponderance of

patricians. The second were the struggles

patrician magistrates, for land, and for

the future Roman Law, were of immense

and markets, with a general disciplinary supervision) In 445, according to Livy, a *lex Canuleia* sanctioned intermarriage between patricians and plebeians, which had

military command, and these offices were opened to plebeians. Admission to the consulship itself followed in 366, after the tribunes Licinius and Sextius had, about 376, brought forward, in the 'Licinian

plebeian quaestor was elected in 409. Two *curule* (q.v.) aediles had been created in 367 by the patricians, with functions similar to those of the plebeian aediles. To this office also the plebeians gained admission in 366. In 356 a distinguished plebeian soldier (C. Marcius Rutilus) was appointed to the dictatorship; in 351 the same plebeian was elected to the censorship. The first plebeian praetor was elected in 337. The reform begun by the publication of the Twelve Tables was completed when in 304 B.C. the aedile Cn. Flavius published the calendar (q.v.) of *Dies Fasti* and *Nefasti* (the days on which legal procedure might and might not take place) and the *formulae* or rules for pleading. The outcome of the struggle was the formation of a mixed patrician and plebeian oligarchy of *nobiles* who monopolized office, and the dominance of the Senate (now composed of ex-magistrates).

The poorer classes were less successful in their demand for an improvement of their economic situation. The long and frequent wars of the republic wrought havoc among the small yeoman class to which the Roman soldiers practically all belonged. They were called away from the land when their labour was required; some were killed, many more were impoverished, and the rich found many opportunities of buying up small properties and combining them in large estates worked by slaves. Moreover, it was from early times a privilege of the rich to take up on lease large areas of the territory conquered from enemy states, leaving little or nothing for the poor. The resulting clamour of the poor for land, which we find constantly repeated in the history of the republic, found expression about 376 in the proposals, already referred to, known as the 'Licinian Rogations', which were adopted after a long struggle. These provided among other concessions to the plebeians that the extent of public land (*ager publicus*) which a patrician might hold should be limited to 500 *jugera* (about 300 acres) and that the excess should be divided among the poorer citizens. But the fundamental trouble persisted, in spite of steps taken from time to time to correct it. Measures were also taken for the alleviation of debt, widespread among the poorer classes, and for the mitigation of the cruel law under which the insolvent debtor might be reduced to slavery.

§ 4. *Republican period; the conquest of Italy*

In its external relations, the young republic had to face assaults from every side. It was attacked and for a time subdued by Etruria (an episode with which are associated the names of Porsena, Horatius Cocles, Cloelia, and Mucius Scaevola, qq.v.). An attack by the Latins appears to have been defeated in a great battle by Lake Regillus (496). The Roman territory was ravaged by the hill tribes of the Apennines (Volsci and Aequi). It was in the course of these wars that occurred the incidents connected with the names of Coriolanus and Cincinnatus (qq.v.). Having successfully survived these ordeals Rome towards the end of the 5th c. passed from defence to aggression, and attacked the Etruscan town of Veii (twelve miles from Rome), with which it had been intermittently at war for a century, probably with a view to acquiring its valuable land (see *Fabia Gens*). Veii fell after a long siege, captured by the dictator M. Furius Camillus (*c.* 396). The Etruscan defence had been indirectly weakened by invasions of Gauls in northern and central Italy. About 390 a body of Gauls pushed south towards Latium and utterly defeated the Roman army at the Allia, a tributary of the Tiber. The mass of the population fled from Rome. The old men of noble birth remained seated in their halls, and were massacred by the Gauls, who were at first overawed by their silent dignity. The Gauls destroyed the city, except the Capitol, which was bravely held by a small force under M. Manlius Capitolinus (q.v. for the story of the geese saving the Capitol). Finally the Gauls were induced to return to their own country by a payment of gold (see *Brennus*). A great part of the ancient Roman records perished in the destruction of the city, though the extent of the loss has been questioned. After recovering from the inroad of the Gauls Rome entered on a long and arduous period of expansion. Latium was finally reduced (see below) and the great struggle with the Samnites, the warlike mountaineers of the Abruzzi, was begun. In the course of the second Samnite war the Romans suffered the celebrated disaster of the Caudine Forks (321), when the consuls, misled by false information, tried to march through the narrow defile of Caudium, were encircled, and obliged to surrender. The subsequent repudiation by the Senate of the terms of the capitulation was the source of increased bitterness between the opponents. The Samnites were finally conquered in the third Samnite War early in the 3rd c. (see *Decius Mus* and *Curius Dentatus*). The struggle with them had lasted for 70 years and had been of a terrible character. Southern Italy was devastated by it and never recovered. The Samnites themselves, though subdued,

... forces and his elephants in 280, as the champion of Hellenism, bringing the military know- ledge he ha... the Great. ... conclusive v...

tions. All were required to render military service to Rome, and were subjected to restrictions ... tical and com- ... rwise they were ...

... double task Pyrrhus had undertaken was too heavy for hi...

Romanus or Roman State ...

... and Sallentini she ... supreme in the whole peninsula fr... Arno and the Rubicon to its so... extremity.

The political relations of R... peoples that she conquered ... period of expansion may be... cated. About 493 Rome e... treaty for common defence w... League (the federation of ... which she ...

... in effect converted them from allies into dependants, and assumed military control of the League. The Latins revolted in 340 but were subdued in detail by 338. Some of their cities were incorporated in the Roman state, others were ...

... the gifts they had received from Ptolemy Philadelphus, C. Fabricius, who warned Pyrrhus of the offer of his physician to poison him, and L. Papirius, who reserved for himself only a wooden cup from the rich booty ...

Triumvirate. A conflict followed between the forces of the triumvirs and those of the senatorial party led by Brutus and Cassius, who met their death at Philippi (q.v., 42), and finally between the two principal members of the triumvirate, Antony and Octavian. This ended in Antony's defeat at Actium (q.v.) in 31 and his death at Alexandria in 30, leaving Octavian sole master of the Roman empire and closing the period of republican government at Rome (see *Antony, Brutus*).

✓ § 8. *The Ciceronian Age*

The last years of the republic, the period sometimes described in its intellectual aspect as the 'Ciceronian Age', beginning about 70 B.C., saw a remarkable outburst of literary activity. It was an age rendered illustrious by the great names of Lucretius and Catullus, Cicero and Varro. Virgil is generally associated with the Augustan Age; but he had written the 'Eclogues' and 'Georgics' by 30 B.C. The most important characteristic of this period is that the long process of the unification of Italy now reached its completion; so that we have a single Italian nation joined in a common civilization and to some extent in an identity of political and commercial interests. This union is at once revealed by the contribution made to Latin literature by men hailing from different regions of Italy, a contribution continued and increased in the succeeding age (see *Birthplaces of Latin authors*). Catullus was from Verona, Varro and Sallust were Sabines, Cicero came from Volscian Arpinum, Virgil from Mantua, Nepos from Cisalpine Gaul.

A second feature of the age is the variety and vigour of this literary activity, stimulated perhaps (as in other similar periods of history) by the political stress, and certainly by the democratic tendency of the times, and by the increasing influence of Greek culture and in particular of the Alexandrian school. This feature is manifested in the great diversity of poetic forms evolved, epic, lyric, didactic, pastoral; in the various styles of oratory, ranging from austere Attic to florid Asian; in the conflict of schools of philosophic thought; in the greater independence and personal quality, sincerity, and vividness, of literary work; in the practice of completing a liberal education in the schools of Athens; and in the interest taken in all kinds of learning, and especially in Roman antiquities (as exemplified in Varro).

§ 9. *The Early Empire. The Augustan Age*

It appears to be generally agreed that the principate was only a disguised monarchy from the beginning. But Octavian did not desire exclusive autocratic power, and had leanings to the old aristocratic republic. He attempted a compromise by which, while retaining sole control of the military forces and foreign policy, and general supervision over the machinery of government, he left a share in administration to the Senate and equestrian order, as reconstituted by himself in virtue of his censorial power. By his first settlement of the constitution (27 B.C.) the government of Rome and Italy and of certain provinces was entrusted to the Senate. It was given judicial as well as legislative functions (see below, § 12, and *Judicial Procedure*, § 2); and Augustus (a name conferred upon him by the Senate in 27) consulted it on questions of policy. The equestrian order retained seats as jurors in the criminal courts. Augustus himself adopted the outward appearance and mode of life of a republican magistrate. He assumed the title of *princeps* (q.v.), i.e. 'chief' or 'leader'. But his real position soon exceeded this. Owing to the inexperience, lethargy, or timidity of the Senate, its functions devolved increasingly on the emperor. By his second settlement of 23 B.C. Augustus resigned the consulate which he had held since 31, assumed the tribunician power, and was granted a *majus imperium* over the senatorial provinces. By the control which he exercised, in virtue of these and other powers, over legislation, criminal jurisdiction, and a large part of the revenues of the State; by the wide patronage in his hands; and above all by his command of the army, Augustus was raised to what was in effect a monarchical position. For the general administration and development of the imperial civil service under the early emperors, see below, § 12; for the reorganization of the finances by Augustus, see below, § 14; for the provincial administration, see *Provinces*.

Augustus made a great effort to restore by legislation the ancient morality of the Roman people, to encourage desirable marriages, and to restrain luxury. The effect of his laws for this purpose were at best only temporary. As regards foreign policy, ambitious plans in the East were abandoned, a policy of peaceful settlement with Parthia adopted, and the efforts of [illegible] iza- [illegible] rong [illegible] vity of the empire was definitely fixed in the West, a matter of immense influence on subsequent history.

The change in the political situation

The reigns of the four preceding emperors, known as the Julio-Claudian dynasty (from their origin in the families of Julius Caesar and Tiberius Claudius Nero, father of the emperor Tiberius—see *Julio-Claudian Family*) show an abrupt decline in literary activity at Rome. The atmosphere of suspicion and anxiety which prevailed, the arbitrary power of the rulers, and the unrestrained cruelty of some among them, were evidently unfavourable to literature. The only remarkable authors of the period are Lucan, Seneca, Persius, Phaedrus, Petronius, and Columella. Literature, which had been won over by Augustus, now showed an anti-imperial bias.

§ 11. *Galba, Otho, Vitellius, the Flavians, and the Antonines*

The period of internal strife and bloodshed (A.D. 68–9) which accompanied the brief reigns of Galba, Otho, and Vitellius is chiefly important for its revelation that emperors might be made elsewhere than at Rome, by the will of the legions. Galba was proclaimed by the Spanish army, a protest by provincial troops against the degenerate rulers of the dynasty of Augustus, nominees in practice of the praetorians. The praetorians in turn proclaimed Otho, who was expelled by Vitellius, nominee of the German legions, and he by Vespasian, nominee of the Eastern army supported by the legions of the Danube. This period of strife was followed by a phase of recuperation under the wise and efficient rule of the Flavian emperors Vespasian, Titus, and Domitian, a dynasty of humble origin, descended from a tax-collector of Reāte. Vespasian (A.D. 70–79) restored the finances (which had been utterly disorganized by the prodigality of Nero and the civil war), reorganized the army, created a new aristocracy of provincial origin, and by this means as well as his own example checked the luxury and licence that had prevailed in the capital. He undertook great public works, of which the Colosseum at Rome is the most striking example. He, and still more Domitian, gave the principate an increasingly monarchical character, especially by means of the censorship, which gave them control of the composition of the Senate. Domitian (81–96), a lover of literature and the fine arts, appears at first to have pursued the welfare of Rome and the empire very much in the spirit of Augustus, reviving the severity of ancient times and restoring the ancient religious cults. Unfortunately he was faced with the hostility of the Senate, and his assumption of the censorship for life exacerbated their relations. Irritated by the Senate's opposition, Domitian turned into a cruel and suspicious tyrant, and the last seven years of his reign were a period of terror, which ended in his murder.

The stream of literature shrank still further under the Flavians, particularly under the terror of Domitian. The only important names of the period are those of the elder Pliny, Statius, Martial, and Quintilian. The mild and conciliatory reign of Nerva (96–8) and the simple, orderly rule of Trajan (q.v., 98–117) brought intense relief, signalized by the great historical works of Tacitus, the satires of Juvenal, and the letters of the younger Pliny. The beneficent governments of Hadrian (117–138) and the Antonines call for little notice here; Hadrian and Marcus Aurelius have points of special interest and are briefly dealt with under their names. But classical Roman literature, in the widest sense of the term, had by this time come practically to an end; Suetonius, Aulus Gellius, and Apuleius are the principal authors of the period.

§ 12. *Administration*

(*a*) *In the republican period.* An essential feature of Roman administration was its largely collegiate character; that is to say, authority was in most cases entrusted not to one but to two or more magistrates who shared the same office. A *Dictator* and his *Magister equitum* (qq.v.) were appointed only in grave emergencies. The principal regular magistrates were the Consuls, Praetors, Censors, Quaestors, Tribunes of the Plebs, and Aediles; their functions are described herein under their several names. With the exception of the Censors, they were elected annually by the people. For certain minor functionaries see *Vigintivirate*. For the order in which the various offices might be held and the obligatory periods between holding them, see *Cursus honorum*. For the legislative assemblies see *Senate, Comitia, Concilium Plebis*. For the administration of justice, see *Judicial Procedure*. For the administration of conquered territory, see § 4 above and *Provinces*.

(*b*) *Under the early emperors.* The legislative and administrative powers of the State were in fact, if not in theory, gradually gathered up in the hands of the *princeps*, although various emperors made a practice of consulting the Senate to a greater or less extent. *Senatus consulta* had the force of law without being ratified by the *comitia*, and the emperor in addition issued edicts. Legislation by the *comitia* became rare. The *comitia* met to elect magistrates

(the urban magistracies were retained) [illegible]

[illegible]

veloped. Freedmen were among these from the beginning, and the tendency to employ them in important posts increased. Some of these freedmen were extremely able and exercised great authority. Their power reached its climax under Claudius. Under him we find the treasury supervised by a freedman known as *procurator a rationibus*, the equivalent of a minister of finance. The principal private secretary of the emperor, a freedman known as *ab epistulis*, dealt with reports of governors of provinces and the grant of personal privileges. Another, the clerk of petitions, *a libellis*, had important functions as interpreter of the law. All these were in effect ministers of state, and the household civil service of the emperor encroached on the ancient magistracies. Under Hadrian the great posts, *a rationibus*, &c., were entrusted to men of the equestrian order. Other important posts under the empire were the *Praefectus Urbi*, *Praefectus Praetorio*, *Praefectus Annonae*, and *Praefectus Vigilum* (qq.v.). Mention may also be made of the *curatores viarum* in charge of the upkeep of the Italian roads, *the curatores operum publicorum*, who looked after the public buildings, and the *curatores aquarum* (see *Aqueducts*). For the financial administration, see below § 14.

§ 13. *Economic Conditions*

It is impossible to state the population of ancient Rome with any certainty, and very different results have been arrived at by students of the question. The record in the Monumentum Ancyranum [illegible]

[illegible] and the total population is likely to have exceeded one million. As regards the population of Italy, estimates [illegible]

[illegible]

the East. Delos (q.v.) became an important Italian emporium. But although commerce increased, the Romans themselves, and particularly the Senate, took comparatively little interest in it during early republican times, and rather despised it (senators were forbidden to engage in trade); and the general carrying trade of the Mediterranean was left to Greeks and Phoenicians. There is little evidence of industrial development at Rome before the empire; the only industries in the city appear to have been such as supplied the simple needs of the agricultural and military community, and to have been carried on largely by the slave or newly enfranchised classes and with few exceptions on a small scale. But Campania was a considerable industrial centre from the 2nd c. B.C.: Capua produced bronze ware, Pompeii textiles, and Puteoli had important iron works, using the ore of Elba and ousting the Etrurian cities from their lead in this industry. Arrētium in Etruria was famous for its pottery, which was widely exported. Both commerce and manufacture increased during the early empire, the former being encouraged by the improved system of roads and the general security. There was a greater use of metals, e.g. for lead water-pipes. The brick-making industry developed at Rome and elsewhere (it was especially stimulated at Rome, in Nero's reign, by the fire which destroyed a large part of the city). The glass industry also became of some importance, which increased after the discovery of the art of glass-blowing.

If Italian industry was comparatively limited in republican times, banking and money business in general reached a high state of development. The Roman Forum in the 1st c. B.C. was a great stock-exchange, where men transacted commercial and financial business extending to the whole ancient world. The rate of interest at Rome itself was normally 4 to 6 per cent. nd capital found more profitable employment in the outlying parts of the empire, here property was less secure. There per cent. was regarded as a low rate, d 48 per cent. was sometimes exacted. art from members of the equestrian ler (q.v.), who undertook banking and ge contracts, the trading class consisted a great extent of manumitted slaves, ny of them men of intelligence and erprise, who acquired wealth and posi-. The principal commercial port was Puteoli on the Bay of Naples, which sed Ostia at the mouth of the Tiber. principal imports at the end of the blican period and under the early re were (besides slaves) grain, various metals and marble, linen, papyrus, fu ivory, amber, and other articles luxury, including silk from China, som times woven and dyed in Syria, ar Arabian and Indian wares, which cam to Italy via Alexandria. So far as thes imports came from provinces of th empire—and the internal trade of th empire was more important than th foreign trade—they did not require exports of the same value to pay for them, for the provinces as a whole were tributary to Rome. The chief articles of export were wine, olive-oil, and manufactured goods, which found active markets in Spain, Gaul, Africa, and even Germany; imports from the East were paid for in part in gold and silver coins. Trade and industry were not interfered with by the State. Trade within the empire was facilitated by the excellent land communications (see *Roads*) and by the moderate level of the harbour dues (see § 14 below). For trade by sea, see *Ships*, § 2. A trading-vessel from Puteoli could reach Alexandria in a very few days in summer, when northerly winds prevailed; though the return voyage was often much longer. Pirates disappeared from the Mediterranean for nearly a century after Pompey's dispersal of them in 66 B.C.; and although there was some revival of piracy in the latter part of the reign of Augustus, the wide distribution of Roman fleets under the succeeding emperors kept it in check.

Thus Rome, from being originally an agricultural community, of which fruga ity was one of the leading characteri tics, became by the end of the republica period the chief centre of wealth an luxury in the ancient world. Under th empire its temples, basilicas, forums, baths, theatres, circuses, and libraries were on a magnificent scale and richly adorned. Life was easy: the poorer citizens, to the number of 200,000 or 300,000, were supported by the State; for the middle classes there were abundant opportunities for trade and employment; the rich had the services of a great army of slaves (see *Slavery*, § 2). Many of them owned vast estates. The literature of the late republic and early empire presents many instances of very large fortunes, such as those of Lucullus, Crassus, Atticus, and Maecenas (qq.v.). The civil troubles, the conquests in Spain and the East, the opportunities of extortion in the provinces, had enriched many individuals. Cicero, though a man of integrity, was able to amass two million sesterces in his one year's governorship of Cilicia. In civil professions we find, for instance, that Roscius, Aesopus, and later actors were extremely rich. Cicero could

spend 750,000 denarii (say £25,000) on his house at Rome and own a dozen country

[illegible]

Roman provinces under the early em-

[illegible]

100 *denarii* a year. We have no precise information as to the rate of wages, but

[illegible]

§ 14 *Finances*

[illegible]

citizens both in Italy and in the provinces), a tax of 1 per cent. on sales at auction or by contract, and a tax on the value of slaves sold. In the provinces a general survey and valuation of property was carried out under Augustus (St. Luke ii. 1). On the basis of this, direct taxes were imposed, viz. *tributum soli*, a tax on land, and *tributum capitis*, probably a tax on the capital value of personal (as opposed to real) property. In addition there was a large revenue from imperial domains, which went to the *patrimōnium* or emperor's privy purse. The direct taxes were collected by imperial agents, the indirect continued to be farmed by *publicani*.

In republican times the cost of government was small. The magistrates were unpaid (though a provincial governor received an equipment allowance, *vāsārium*). The chief sources of expenditure were the army (a varying charge according to the number under arms and the rate of pay, see *Army*, § 2); the distributions of cheap corn (see *Annona*); the maintenance of the State religion, including public games; and public works, including the maintenance of roads. Public expenditure increased very much under the empire, both under the above heads, and owing to the establishment of a much larger and adequately remunerated civil service.

See also *Aerarium* and *Fiscus*.

Ro'mulus (*Rōmulus*) and **Rĕ'mus** (*Rĕmus*), see *Rome*, § 2.

Ro'scius Gallus, Quintus (d. 62 B.C.), a freedman, the most famous comic actor of his day at Rome. He amassed great wealth. See *Pro Roscio Comoedo*. The name of Roscius became prominent in English literature for an actor generally, not merely in comedy.

Ro'stra, in Rome, the platform in the Forum from which orators addressed the people. It was adorned with the bronze prows (*rostra*) of the Latin ships captured at Antium in 338 B.C.

Rostra Jūlia was the name of the platform on which was built the Temple of Julius Caesar (dedicated by Augustus in 29 B.C.). The temple stood on the spot, at the east end of the Forum, where the body of Caesar was burned. The platform was adorned with the prows of the ships captured at Actium (31 B.C.).

Roxa'na (*Rōxănē*), see *Alexander the Great*, § 6.

Ru'bicon (*Rubicō*), a small Italian river falling into the Adriatic a little north of Ariminum (Rimini). It formed the boundary between republican Italy and the province of Cisalpine Gaul, and Caesar (q.v.) by crossing it at the head of a legion in 49 B.C. declared war on the Senate.

Ru'dens ('The Rope'), a romantic comedy by Plautus, adapted from a play by Diphilus (see *Comedy*, § 4).

This is one of the pleasantest of the author's works. The prologue is spoken by the star Arcturus, and opens with the fine lines,

Qui gentes omnes mariaque et terras movet
Ejus sum civis civitate caelitum. . . .

The scene is on the rocky coast of Cyrene, near a temple of Venus and the country-house of an old Athenian gentleman, Daemones, whose daughter Palaestra has been stolen from him in her childhood. She has fallen into the hands of a procurer, Labrax of Cyrene; a young Athenian, Plēsidippus, has fallen in love with her, and made part-payment for her purchase. But Labrax has thought to improve his fortunes by secretly carrying the girl off to Sicily. Thereupon Arcturus has raised a storm and wrecked the ship near the scene of the play. Palaestra and another girl reach the land in a boat and are kindly tended by the priestess of Venus. Labrax is also washed ashore; he discovers the girls and tries to carry them off from the temple. They are defended by Daemones, and presently rescued by Plesidippus, who hales Labrax off to justice. A fisherman hauls from the sea in his net a box belonging to Labrax. The fisherman and a slave of Plesidippus quarrel for the box while the fisherman hauls on the rope (*rudens*) of the net, and the quarrel leads to the discovery in the box not only of the gold of Labrax, but also of trinkets belonging to Palaestra, which show her to be the lost daughter of Daemones. Joyful recognition follows, and the betrothal of Palaestra to Plesidippus.

Rūmī'na, in Roman religion, a goddess who protected mothers suckling their children. She had a sanctuary at the foot of the Palatine, where stood the *ficus Rumīnālis*, the fig-tree under which Romulus and Remus were supposed to have been suckled by the wolf.

S

Sabā'zios, a Phrygian and Thracian deity, whose worship was connected with that of Cybele (q.v.). The Athenians

Spartans. At the battle of Chaeronea (q.v.), the Sacred Band did not join in the general flight, but fought till they fell; so that Philip, gazing after the

of Greece.

Sacrifice.

§ 1. General character of sacrifices

Sacrifice, from the Latin *sacrificium*

Dionysus, Apollo, Artemis, Juno, and at the Lupercalia (q.v.). It was the general custom to sacrifice male animals to male deities, female animals to goddesses; and dark-coloured animals to the nether gods. Only beasts without blemish might be employed, and no sacrifice was regarded as pleasing to the gods unless the entrails on inspection were found to be normal. A large animal was called in Latin a *victima*, a sheep a *hostia*.

§ 3. *Ritual*

In Greek sacrifices the altar and the worshippers were first purified by sprinkling with sanctified water. The victim was decked with garlands, grains of barley were sprinkled on and around it, some of its hair was burnt, it was stunned, and its throat was cut. The blood was caught in a vessel and poured on the altar, or over the worshippers if the sacrifice was piacular. In Roman sacrifices the head of the animal was sprinkled with wine and fragments of sacred cake (*mola salsa*, q.v.), and it was then slain by the priest's assistants. In piacular sacrifices the animal was entirely burnt after having been killed; otherwise, both in Greek and Roman sacrifices, only certain portions were burnt and the rest was consumed by the worshippers. In this common banquet the idea of a communion of the participants and the god is thought to have entered. Whereas the Greek worshipper prayed and offered sacrifice with head uncovered and palms uplifted to heaven, the Roman sacrifice was performed with veiled head, perhaps to prevent the eyes from lighting on some ill-omened object, while the music of a pipe (*tībia*) drowned any ill-omened sounds. See also *Religion*, §§ 1 and 3.

Sa'lamis (*Salamīs*), (1) an island separated by a narrow channel from the SW. coast of Attica, near the Piraeus. In legendary times it was the home of Telamon the father of Ajax. It was for long a subject of contention between the Megarians and the Athenians, but was finally conquered by the latter as the result of a stirring appeal by Solon. The adjoining sea was the scene of the great naval battle in 480 B.C., in which the fleet of Xerxes was defeated by the Greeks. It was the birthplace of Euripides. (2) A city in Cyprus, said to have been founded by Teucer, son of Telamon.

Sale of Lives, see *Lucian*.

Sa'lii, or Salian Priests at Rome, an ancient college of twelve (later twenty-four) priests of Mars who annually in the month of March, dressed in a striking uniform and wearing high conical hats, carried the sacred shields (*ancilia*, q.v.) round the city, beating on them with their staves, dancing and chanting ancient hymns, and visiting many places. The proceedings ended, at any rate in later times, with a luxurious banquet. The ritual was probably designed (in the opinion of Sir J. G. Frazer) to drive out demons and to make the corn grow. The traditional hymns they sang (*carmina Saliāria*) in Saturnian (q.v.) verse, were scarcely intelligible to the priests themselves in Quintilian's day. A few fragments of them survive. It appears from Virg. Aen. viii. 285 that the god Hercules also had his Salii.

Sa'llust (*Gāius Sallustius Crispus*) (86–35 B.C.), was born at Amiternum in the Sabine country. At Rome he joined the democratic party and was tribune of the plebs in 52. It is said that the hostility he showed to Milo (q.v.) after the murder of Clodius in that year was increased by the fact that he had been horse-whipped by Milo on account of an intrigue with the latter's wife. He was expelled from the Senate in 50 on account of charges against his character, which political rancour may have exaggerated. Caesar rewarded his adhesion with a quaestorship in 49, and later made him proconsular governor of Numidia. He thereafter retired from public affairs and lived with great splendour, having acquired his wealth, it was said, by extortion in his province. He was the owner of the fine pleasure grounds, *horti Sallustiāni*, which became subsequently imperial property. He devoted the remainder of his life to writing historical monographs, the 'Bellum Catilīnae', 'Bellum Jugurthīnum' (see *Catiline* and *Jugurtha*), and the 'Historiae' of the period 78–67 B.C. (the years following the abdication of Sulla). The first two and fragments of the third have survived. His work shows an advance on that of his Roman predecessors both in the agreeable quality of the narrative and in its more scientific method. Instead of annals he gives a continuous story, and endeavours to explain the causes of political events and the motives of men's actions. He takes Thucydides for his principal model, writing with extreme terseness (Quintilian speaks of his 'famous brevity') and introducing appropriate speeches after the manner of Thucydides, though he has not the Greek historian's detachment and penetration. His narratives are lively and readable, but some of his moral dissertations are out of harmony with his own practice.

Though his histories show a democratic

bias, and he sometimes distorts facts, he is on the whole impartial and [illegible] merit in political adversaries and [illegible] on his own side. His characters, [illegible] those of Jugurtha and Catiline, [illegible] and Sulla, are drawn with great [illegible]. In selecting as subjects the war [illegible] Jugurtha and the conspiracy of Catiline, he was impelled, as he himself states, by the perilous and striking character of these political events. His three monographs are, moreover, connected, as dealing with successive stages in the struggle of demo- cratic power against the insolence of the nobles. For the narrative of the Cati- linarian conspiracy he had, besides his own recollection of the events, abundant written records at his command. He had some special qualifications for writing about the Jugurthine war, for besides the literary sources of which he disposed (the memoirs of Sulla and others, and the History of Sisenna), he had himself ob- tained geographical and ethnological in- formation when in Numidia, and had had Punic documents translated for him.

Sa'lmacis (*Salmakis*), see *Hermaphro- ditus*.

Salmō'neūs, in Greek mythology, a son of Aeolus (q.v. (2)) and father of Tyro (q.v.), and consequently the ancestor of Pelias and Jason (see *Argonauts*). Post-Homeric legend relates that he emulated Zeus, making a noise like thunder by driving about in a chariot of bronze, and imitating thunderbolts by throwing firebrands. For this impiety he was, according to Virgil, placed in Tartarus. The story probably reflects an attempt at weather-magic (see *Magic*).

Sā'mia (*Sámia*), see *Menander*.

Samian Ware, see *Pottery*.

Samnite Wars, see *Rome*, § 4.

Sā'mos (*Sámos*), an Ionian island off the SW. coast of Asia Minor, between Ephesus and Miletus. It became a strong naval power under Polycrates (q.v.) in the latter half of 6th c. B.C. It formed part of the first Athenian Confederacy (see *Athens*, § 4), revolted in 440, and was reduced by Pericles. At the time of the oligarchic revolution at Athens in 411, the Athenian fleet was stationed at Samos, and the island was the centre of the democratic movement that overthrew the Four Hun- dred. Alone among the remaining subject- allies of Athens, Samos did not revolt after the defeat of Aegospotami (405). The Samians were in consequence granted Athenian citizenship (as recorded in an inscription still extant). Samos was re-

[illegible]

love, expressed always with natural simplicity, sometimes with tenderness, sometimes with passionate fire. She wrote in a great variety of metres, of which one, the Sapphic (see *Metre*, §§ 3 and 5), is especially associated with her name. Her poetry was much admired in antiquity. It was praised by Plato, by many writers in the Greek Anthology, and by Dionysius of Halicarnassus and 'Longinus' in the treatise on the Sublime (who have preserved two of the longer fragments). Her stanzas beginning *φαίνεταί μοι κῆνος ἴσος θέοισιν* were closely imitated by Catullus in his poem (51) 'Ille mi par esse deo videtur'. Horace has references to her in Odes II. xiii. 24–5 and IV. ix. 11–12 ('Vivuntque commissi calores Aeoliae fidibus puellae'). Ovid wrote in his 'Heroides' an imaginary epistle from Sappho to Phaon (translated by Alex. Pope, 1707). Sappho has also inspired many passages in English poets, including Swinburne (*Anactoria*) and Frederick Tennyson.

Sarpē'don (*Sarpēdōn*), in the 'Iliad' son of Zeus and Laodamia (q.v.), leader (with Glaucus, q.v. (4)) of the Lycians, the best warrior among the allies of the Trojans. He is the friend and comrade in battle of Glaucus. His death by the spear of Patroclus (Il. xvi) is told with deep feeling. According to another version, he was a son of Zeus and Europa (q.v.).

Satire, in Latin *satura*, probably equivalent to *satura lanx*, a dish of mixed ingredients, and so in literature a medley or farrago, of which the variety might lie in the subjects chosen or in the form (dialogue, fable, anecdote, precept, verse of various metres, combination of verse and prose), or in both. The word was early applied to a simple form of drama, somewhat more developed than the Fescennine (q.v.). Livy refers to it in connexion with religious ceremonies to avert plague, as performed by the Etruscans to flute music. It appears to have involved dialogue, but little if any plot. On the one hand it contributed to the evolution of Latin comedy, on the other it developed as a literary form of a mixed and semi-dramatic kind, the 'satire', a commentary, genial or mordant, on current topics, social life, literature, and the failings of individual persons. Quintilian claimed satire as a Roman creation ('Satura quidem tota nostra est', Inst. Orat. x. 1. 93); but although it was more purely Roman than any other form of literature, it owed something to Greek comedy. Ennius and Pacuvius wrote *saturae*, but the satirical element in them, in the above sense, appears to have been slight. Lucilius (q.v.) first gave to the satire a definite character of outspoken personal criticism, herein following the Old Attic Comedy. He was followed by M. Terentius Varro (q.v.), who took as a model the satires of Menippus (q.v.), in which prose and verse were intermingled, but wrote in a genial, mildly didactic vein. Lucilius (and also the popular philosophy of the day) inspired Horace's ridicule of folly and bad taste, and in a later age the earnest homilies of Persius (q.v.). Satire again took different forms in the bitter invective of Juvenal and the picaresque novel of Petronius (qq.v.). Most English satire has drawn directly on classical models (see, e.g., under *Horace* and *Juvenal*).

Satires (*Sermōnes*) of Horace, two books of discourses in hexameters, conversational in style, humorous and urbane, modelled (especially the earliest) on Lucilius (q.v.), dealing with a variety of subjects, incidents in the life of the author, the follies and vices of mankind (censuring to an increasing extent as he proceeds the sin rather than the sinner), or the author's poetical methods. For their dates see *Horace*. Among those calling for special mention, Book I. v is a vivid description of a journey to Brundisium in the suite of Maecenas, together with Virgil and Varius Rufus. I. vi is interesting for its autobiographical details, an account of Horace's excellent father and of his own introduction to Maecenas. I. ix ('Ibam forte via Sacra') is an amusing description of an encounter with a bore and the author's efforts to get rid of him. I. viii is in a different class, a ridiculous story of witches put to flight in the midst of their incantations by the sudden cracking of a wooden statue of Priapus. The Second Book shows an advance on the First in literary taste and skill; the poems are less personal and their spirit more mellow and reflective. The author adopts a more dramatic form which gives life and lightness to the discussion of various aspects of Roman life. Special mention may be made of II. v, a parody of epic, in which Odysseus, in continuation of the scene in the Eleventh Odyssey, consults Tiresias as to the recovery of his lost fortune and receives advice in the art of legacy-hunting; and of II. vi, the famous satire on town and country life, containing the fable of the town mouse and the country mouse. Pope's imitation of the latter part of this Satire is perhaps the best known of his 'Imitations of Horace'. Satire I. ix, above referred to, has been a popular model in English; it doubtless suggested, for instance, Donne's satire on the bore.

crow—the man—and condemns the pigeon —the woman).

Sa'turae Meni'ppeae, see *Varro (M.T.)*.

Sa'turn (*Sāturnus*, 'the sower'), an Italian god of agriculture, later identified with the Gk. Cronus (q.v.). He was thought to have been an early king at Rome, where he introduced agriculture and founded the citadel on the Capitol, and his reign was regarded as the age of gold. His temple stood at the foot of the Capitoline hill and in it was the *aerarium* (q.v.) of the Roman people; there too were kept the Tables of the Law and the records of decrees of the Senate. His festival was the *Sāturnālia* (q.v.). He was regarded as the husband of Ops and father of Picus (qq.v.).

Saturnā'lia (*Sāturnālia*), in Roman religion, a festival celebrated from the 17th to 19th December (15th to 17th at the end of the republic according to Roscher), in honour of Saturnus (q.v.) and in celebration of the sowing of the crops. It was a period of general festivity, licence for slaves, giving of presents, lighting of candles, the prototype, if not the origin, of our Christmas festivities. It completely lost, probably under Greek influence, its primitive Italian character of an agricultural festival.

Saturnā'lia (*Sāturnālia*), a dialogue by Macrobius (q.v.).

Saturnian, see *Metre*, § 4.

Saturni'nus (*Sāturnīnus*), LŪCIUS APPULEIUS, tribune of the plebs in 103 and 100 B.C., and a supporter of Marius, in whose favour he brought forward several measures. He was an unscrupulous demagogue, and when with his ally Glaucia he had recourse to assassination in order to get rid of a political opponent, Marius dissociated himself from Saturninus. The latter and Glaucia were declared public enemies, were besieged in the Capitol, and killed by the mob, which had turned against them.

Satyric Dramas, in Greece, were plays resembling tragedies in form, but dealing with grotesque portions of ancient legends, or dealing with the legends grotesquely. The chorus in these plays were dressed to represent satyrs (q.v.), whence the name, with horses' tails and ears; the language and gestures were often obscene. They performed a violent dance known as *Sikinnis*. Heracles frequently figured in these plays as a semi-comic character. Such plays as a rule formed the fourth in the groups of four plays produced at one time by tragic poets in the classical period. Later, only one satyric play was performed at a tragic contest. Pratinas (q.v.) of Phlius is said to have been the inventor of the form, and at any rate wrote a number of satyric dramas. For the part played in the evolution of tragedy by this kind of play, see *Tragedy*, § 1. Aeschylus, Sophocles, and Euripides all wrote satyric dramas; the 'Cyclops' of Euripides is the only example of the type that survives, apart from a fragment of the 'Ichneutae' of Sophocles. The satyric drama continued to the Roman period; rules for it are given by Horace in the 'Ars Poetica'.

Saty'ricon, see *Petronius Arbiter*.

Satyrs (*Saturoi*), in Greek mythology, attendants of Dionysus (q.v.), spirits of the woods and hills, especially connected with the idea of their fertility. They are represented as grotesque creatures, in the main of human form but with some part bestial, e.g. with a horse's tail, or the legs of a goat (see *Monsters*). They are lustful and fond of revelry. The Romans identified them with the Fauni (q.v.). The chorus in Satyric dramas (q.v.) were dressed to represent satyrs.

Scae'vola, GĀIUS MŪCIUS, a legendary Roman, who when Lars Porsena, king of Clūsium, was besieging Rome, made his way to the enemy camp and attempted to kill Porsena. He was taken prisoner and, to show his indifference to the death with which he was threatened, thrust his right hand into the fire. The king was so impressed that he released Mucius, who was thereafter known as Scaevola, 'left handed'.

Scae'vola, QUINTUS MŪCIUS, *Pontifex Maximus*, consul with L. Licinius Crassus the orator in 95 B.C., was himself an orator of distinction, noted according to Cicero for the concise accuracy of his language. He was one of the greatest of early Roman jurists. Cicero in his youth received instruction in the law from him. In his consulship he promoted, with Crassus, a *lex Licinia Mūcia*, which caused many Italians to be expelled from Rome, and was in consequence a cause of the Social War. Cicero remarks on the fact that such an unfortunate measure should be due to such excellent men. He was assassinated by the Marians in 82 in the Temple of Vesta. He is to be distinguished from his relative Q. Mucius Scaevola 'the augur' (q.v.).

Scae'vola, QUINTUS MŪCIUS, 'the augur', consul in 117 B.C., son-in-law of Laelius (q.v.) and father-in-law of L. Licinius Crassus (q.v.) the orator. He died between 88 and 82 B.C. He was a distinguished

jurist, and Cicero was among his pupils. Scaevola is one of the interlocutors in Cicero's 'De Oratore', 'De Amicitia', and 'De Re Publica' (qq.v.).

Scā'lae Gemō'niae or 'Stair of Sighs', at [illegible]

[illegible] quiet [illegible] thing [illegible] Sext [illegible] members of his school, we have two works, which contain a full exposition of the Sceptic doctrine. Som [illegible] of it also from the fragm [illegible] Phlius (q.v.), a pupil of [illegible] ticism later was taken up [illegible] (q.v.).

Sche'ria (*Scheriē*), the la [illegible] cians (see *Odyssey*), on the coast of which Odysseus was cast ashore [illegible]

Schliemann, Heinrich (1822–90), the son of a German pastor, acquired sufficient wealth by means of an indigo business at St. Petersburg to devote himself from the age of 36 to archaeology. He excavated the site of Troy (q.v.) in 1870–3, 1878–9, and 1881. He also [illegible]

[illegible], a short explanatory note, a commentary on a difficult passage. Scholia were written on manuscripts of Homer, Hesi [illegible] the tragedians, &c. by scho [illegible] Byzantine (q.v.) period, o [illegible] on earlier commentaries. For [illegible] scholium on Il. x. 306 in the [illegible] of Homer records the readin [illegible] by the Alexandrian scholars [illegible] Zenodotus, and Aristophanes. There are scholia also on Latin authors, e.g. Horace.

Scī'pio (*Skipiō*) **Aemiliā'nus,** Publius Cornelius, known as Scipio Africanus Minor (c. 185–129) was the son of L. Aemilius Paullus, the conqueror of Macedonia, and was adopted by P. Scipio the son of Scipio Africanus Major (q.v.). He fought under his father at Pydna (168) [illegible]

[illegible] **Africā'nus Major,** [illegible] (236/5–c. 183 B.C.), [illegible] of P. Cornelius Scipio, consul in the first year of the Second Punic War. He [illegible] his army. There he brought the war to an end by his victory at Zama. In 190 he was associated with his brother Lucius in the command against Antiochus, and on his return was accused by M. Naevius, a tribune of the plebs, of accepting bribes from Antiochus and misappropriating public moneys. When the matter came for trial Scipio contented [illegible] proceeded with. Scipio thereafter retired to his estate at Liternum in Campania, where he died.

[illegible]

Sci'ron (*Skeirōn*), a legendary brigand slain by Theseus (q.v.). The *Scironian Rocks*, associated in legend with the above, were on the E. coast of Megaris. The road from Athens to Megara ran along a perilous

ledge on these rocks, high above the sea, and had an evil reputation. It had been widened by Hadrian when Pausanias visited it.

Sco′lion, from Gk. *skolios*, 'tortuous', the name given to an early type of Greek drinking-songs, sung at banquets or wine-parties (the reason for the name is uncertain). Tradition makes Terpander (q.v.) the originator of the *scolion*, and *scolia* were composed by such poets as Alcaeus and Pindar (qq.v.). There are examples of *scolia* in Athenaeus (Bk. xv); they deal with some historical incident (such as the attempt of Harmodius and Aristogeiton on the Pisistratids), or some personal sentiment or comment on life.

Sco′pas (*Skopās*) of Paros, an eminent sculptor of the Attic school of the 4th c. (see *Sculpture, Greek*), remarkable for his power of expressing pathos. A group representing Niobe (q.v.) and one of her children, of which a copy is extant, was attributed in antiquity either to him or to Praxiteles.

Sco′tus Eri′gena, JOHANNES, see *Texts and Studies*, § 7.

Sculpture, (1) GREEK, appears to have had its origin in Crete, where as early as the 7th c. B.C. sculptors were working in stone. It developed simultaneously in the [illegible] and in Ionia. Two Cretan [illegible] Dipoinos and Scyllis, are said by [illegible]ny to have been working in Argos and Sicyon about 550 B.C. An important school grew up there, which is seen in its fullest development in the sculptures of the temple of Aphaia in Aegina (q.v.). It was characterized by a certain austerity and a rigidity of facial expression. The Ionian school was exposed to Oriental influences and is marked by greater elegance, softness, and attention to detail. These two currents united in the Attic school, each correcting the defects of the other. In Attica sculptors were hampered by the material in which they worked, until under the Pisistratids marble came into use, and made it possible to dispense with colours, previously employed to conceal defects in the coarser stone. Sculpture in bronze was also practised, particularly at Sicyon and Argos. The practice of erecting statues of victors in athletic contests tended to free the art from the traditional bonds of religion and to bring it into closer harmony with nature. This development, of which Athens was the chief centre, began in the latter part of the 6th c. and reached its highest point in the 5th. The principal sculptors of this great period were Myron, Polyclitus, and Phidias (qq.v.). In the 4th c. the 'noble simplicity and calm grandeur' (Winckelmann) that characterized the works of the above artists gave place to a greater play of the emotions and to a softer expression. Of this phase the chief representatives were Praxiteles, Scopas, and Lysippus (qq.v.). After the time of Alexander the Great, Greek sculpture changed its character; the simplicity of the earlier periods gave place to a striving for theatrical effect, a lack of restraint, and a loss of repose; the technical skill remained at its highest. The most productive schools of this period were those of Pergamum and Rhodes. To the former of these we owe the famous statue of the 'Dying Gaul' of the Capitol (popularly known as the 'Dying Gladiator' after Byron, *Childe Harold*, iv. 140) and the group of the Gaul who has killed his wife and is killing himself (also at Rome). The latter produced among its best works the 'Praying Boy' now at Berlin, and in its more theatrical decline the famous groups of the Laocoon (q.v.) and the Farnese Bull, now in Rome. The huge Colossus of Rhodes, one of the wonders of the world, was also the product of this school. Among the greatest surviving works of the Hellenistic period are the Venus of Milo (Melos) and the splendid Victory of Samothrace (a winged figure of Victory alighting on the prow of a ship) now in the Louvre. After the Roman conquest of the Greek world, Greek sculpture lost much of its originality, while retaining its mastery of technique. With a few exceptions, its chief works were imitations of earlier masterpieces. There was an enormous importation of Greek works of art into Italy. Some idea of its extent may be derived from the statement of Livy that at the triumph of M. Fulvius Nōbilior in 187 B.C. 785 bronze statues and 230 marble statues, from the spoils of Ambracia, were carried in procession before him. The taste for Greek statuary developed at Rome, and rich men desired to possess examples. So great did the demand become that an industry in the wholesale production of statues, some of them copies of old works, others original, grew up in Greece. A Roman firm set up branches in Greek cities to deal with the supply. The remains of three wrecked ships, loaded with Greek statues, have been discovered at various points in the Mediterranean.

(2) *Roman*. See *Art*, § 2.

Scy̆′lax (*Skŭlax*), a native of Caryanda in Cāria, sent by Darius on a voyage of exploration from the Indus round the coast of Arabia. He may have described this in a work entitled '*Periplous*'. A

(1) daughter of Phorcys and Hecate

Secular Games (*Lūdi saeculārēs*), see *Ludi*, § 2.

Thracian capital, was assassinated by Ptolemy Ceraunus, a son of Ptolemy I. His successors, Antiochus I (281–261),

who encouraged the growth of municipal autonomy and Greek manners in his kingdom. He was eccentric and munificent. It was he who began the rebuilding of the Olympieum (q.v.) at Athens. He invaded Egypt, but was forced by the Romans, in the most humiliating manner, to withdraw. In his desire to unify his people in religion and culture as a means of resisting Rome, he endeavoured to abolish the Jewish religion, and thus provoked the rising of the Maccabees. The book of Daniel, which dates from his time, reflects his persecution of the Jews. After his reign the Seleucid power gradually declined under the attacks of Mithridates I of Parthia and his successors, who conquered Babylonia and Mesopotamia, while the rest of the Seleucid dominions broke up into a multitude of free cities and small kingdoms (e.g. that of the Maccabees). The process was encouraged by the perpetual dynastic wars after the death of Antiochus IV. A final attempt by Antiochus VII to recover the territory lost to the Parthians was defeated in 129 B.C. He was the last real monarch of the Seleucid line. Syria and Cilicia were finally annexed to Rome by Pompey in 65–63 B.C. The importance of the Seleucids lies in their Hellenization of Asia, particularly by founding scores of cities, more or less Greek in ..ster; this was done chiefly by Seleu- I and Antiochus I.

[illegible] see *Dionysus*.

[illegible]nidēs (less correctly *Simōnidēs*) of Samos, one of the Samian colonizers of Amorgos, an iambic (q.v.) poet, probably of the 7th c. B.C., of whose work little survives. His satire, differing from that of Archilochus (q.v.), was of an impersonal and philosophic character. Of the extant fragments, one is a satiric poem on women, another a philosophic reflection on the unhappy life of men.

Sēnā'rius, see *Metre*, § 4.

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of Gallio from his adoptive father and was the proconsul of Achaea before whom the apostle Paul was brought for trial; Lucius Annaeus, the philosopher (see below); and M. Annaeus Mela, the father of the poet Lucan (q.v.). He was a student of rhetoric, and in his old age assembled for his sons a collection of 'Controversiae' and 'Suasoriae', arguments on rhetorical themes used in the schools, the former in the form of debates, the latter of monologues. These have survived in an imperfect form, with the exception of five books of the 'Controversiae' known to us only by excerpts. The '*Controversiae*' and 'Suasoriae' were exercises in the oratory of the law-courts and in deliberative oratory respectively. The former dealt with imaginary problems in criminal or civil cases, e.g. whether a soldier who, having lost his weapons, takes those from a hero's tomb, fights bravely with them, and restores them, has committed sacrilege. The 'Suasoriae' dealt with such themes as the deliberations of the 300 Spartans whether they should fight or flee before Xerxes. There are interesting prefaces to the 'Controversiae', describing and discussing various orators, with many digressions, quotations, and anecdotes. The work is a testimony to Seneca's astonishing memory, which he himself tells us was unrivalled. He could repeat long passages of speeches to which he had listened years before. (See *Novel*.)

Se'neca, Lucius Annaeus, 'the Philosopher' (c. 4 B.C.–A.D. 65).

§ 1. *His life*

Seneca was the second son of Seneca the Elder (see above) and was born at Corduba in Spain. He was brought as a child to Rome and educated there in rhetoric and philosophy. He was drawn especially to the latter and was deeply influenced by the Stoic doctrine, which he himself later developed. He became quaestor, a speaker at the bar, and a senator, but incurred the [illegible] and is said to have [illegible] charge being perhaps trumped up by Messalina (q.v.), and banished to Corsica in 41. There he remained for eight years, until recalled in 49 at the instance of Agrippina (q.v.) to be the tutor of her son Nero, in consequence of his literary reputation (for he had devoted the period of his exile to literature). When Nero succeeded Claudius in 54, the influence of Seneca coupled with that of Burrus, prefect of the guard, for a time kept the young emperor within bounds and the administration sound and just. Later, after the death of Burrus and the elevation of Tigellinus, Nero's conduct changed for the worse, and Seneca asked permission to withdraw from the court, offering to restore his great wealth to the emperor (62). He thereafter lived in retirement, devoted to literature. But in 65, on a charge of complicity in Piso's conspiracy he was ordered to take his own life. Tacitus records the calm and dignity with which he did this.

Seneca has been severely judged. He was a man of high ethical ideals, but did not live up to them. He condoned the murders of Claudius, Britannicus, and Agrippina, and lived and grew wealthy at a court where his moral principles were utterly repudiated. But his influence there was in favour of humanity, clemency, and belief in a Divine Providence. The history of Nero's reign might have been worse but for him. He probably suffered deeply, and we may see a reflection of this in the humility and tolerance of his philosophic teaching.

§ 2. *Seneca's 'Dialogues' and moral treatises*

Seneca was a voluminous writer. Besides the works that survive, we have the titles or fragments of treatises on geography, natural history, ethics, and other subjects. His extant prose works include twelve *Dialogi*: 'De Providentia', 'De Constantia Sapientis', 'De Ira' (in three books), 'De Consolatione ad Marciam', 'De Vita Beata', 'De Otio', 'De Tranquillitate Animi', 'De Brevitate Vitae', 'De Consolatione ad Polybium', 'De Consolatione ad Helviam matrem'. Of these the three 'Consolations' are probably among the earliest of the extant prose works and belong to the period 41–9. They follow an established type of rhetorical and philosophical exercises. The 'Consolatio ad Marciam' is addressed to the daughter of Cremutius Cordus (a historian, victim of Sejanus), in her mourning for her son. The 'Ad Helviam' is addressed to his mother to console her for the exile of her son (himself), and shows fortitude and dignity. The 'Ad Polybium' is addressed to a freedman at court, and in contrast to the previous work is disagreeably marked by the author's flattery of the emperor in hope of recall from banishment. (This Polybius appears to have translated Homer into Latin prose, and Virgil into Greek.) The 'De Constantia', 'De Tranquillitate', and 'De Otio' were addressed to Annaeus Serenus, an officer of Nero's night-watchmen. The theme of the first is that 'a wise man can suffer neither wrong nor insult'.

who encouraged the growth of municipal autonomy and Greek manners in his kingdom. He was eccentric and munificent. It was he who began the rebuilding of the Olympieum (q.v.) at Athens. He invaded Egypt, but was forced by the Romans, in the most humiliating manner, to withdraw. In his desire to unify his people in religion and culture as a means of resisting Rome, he endeavoured to abolish the Jewish religion, and thus provoked the rising of the Maccabees. The book of Daniel, which dates from his time, reflects his persecution of the Jews. After his reign the Seleucid power gradually declined under the attacks of Mithridates I of Parthia and his successors, who conquered Babylonia and Mesopotamia, while the rest of the Seleucid dominions broke up into a multitude of free cities and small kingdoms (e.g. that of the Maccabees). The process was encouraged by the perpetual dynastic wars after the death of Antiochus IV. A final attempt by Antiochus VII to recover the territory lost to the Parthians was defeated in 129 B.C. He was the last real monarch of the Seleucid line. Syria and Cilicia were finally annexed to Rome by Pompey in 65–63 B.C. The importance of the Seleucids lies in their Hellenization of Asia, particularly by founding scores of cities, more or less Greek in character; this was done chiefly by Seleu- I and Antiochus I.

melē, see *Dionysus*.

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of Gallio from his adopting father and won [illegible] within [illegible]

introduced into Egypt by Ptolemy I in order to unite the Greeks and Egyptians in a common worship. He was the Egyptian god Osiris (q.v.) combine
taken from Zeus, Hades,
and was regarded as the
verse. He became the
Alexandria and was wor
great temple in that c
Serāpēum; but he was n
the Egyptians. The origin
uncertain, perhaps Osiris-A

Sertō'rius, Quintus, a Roman of military genius, one of the champions of the democratic party
(q.v.).
leader
with th
Rome h
for eight years maintained a struggle against the senatorial generals (including Pompey), until treacherously murdered by his lieutenant Perpenna. There is a life of him by Plutarch.

Se'rvius Ma'rius Honorā'tus, generally known as 'Servius', a Latin grammarian of the second half of the 4th c. A.D. and early 5th c., author of a commentary on Virgil, which survives in two forms, a longer and a shorter. It is of great value by reason of the author's knowledge of historical, antiquarian, literary, and religious subjects. Servius is one of the interlocutors in the 'Saturnalia' of Macrobius (q.v.).

Se'rvius Tu'llius
of Rome, the
cus, in whose
up as a slave.
mild, and a
constitutions
him (see *Rom*
said to have been murdered by the order of Lucius Tarquinius, son of Tarquinius Priscus instigated by his wife Tullia
Tarquinius succeeded him
as Tarquinius Superbus.
legend of the
Tul
slav

Sev
L
Aesc produced in 467 B.C., the third part of a linked tetralogy which included the lost plays 'Laius',
'Sphinx'.

Polynices has come
army

composed
maidens. A messenger describes the array of the hostile army and enumerates the seven champions

imitator of Aeschylus, the sisters Ismene and Antigone join in the lamentation. A herald announces the decree

a name given in ancient tradition to seven men of practical wisdom, statesmen, law-givers and philosophers, of the period 620–550 B.C. The list of the Sages is variously given by different

appears to have inculcated moderation and submission to the gods and the State. Some of these maxims were inscribed on the temple of Apollo at Delphi.

Se'xtus Empi'ricus (*Empiricus*) (*fl. c.* A.D.
writings (in Greek)
formation on the
f philosophy. In
es' (*Purrhōneioi*
oks, he states the
and attacks that
of the Dogmatists. In his other work, generally known as 'Pros tous mathēmatikous' or 'Adversus Mathe

Eoeae' (q.v.) and tell the story of Alcmena. The poem goes on to relate the

hese may
broadly into two classes, according as they were used for warfare or for commerce. The former class were

propelled by oars, with masts and sails as a secondary equipment to be used as occasion served; the latter by sails, with the assistance of a few oars, probably used e.g. to bring the vessel round when changing from one tack to another.

§ 1. *Warships*

We find in the 'Iliad' mention of ships with crews of twenty, fifty, and (in the Catalogue) one hundred and twenty rowers. These last ships would probably have the oars in two banks (we know from Assyrian sculptures that two-banked ships were in use by the Phoenicians about 700 B.C.). Thucydides states that three-banked ships or triremes were said to have been first built in Hellas at Corinth, and that about 700 B.C. Ameinocles the Corinthian made four ships for the Samians; this was the prevalent type of warship during the great period of Athenian history. The arrangement of the oars in a trireme is not known with certainty. It is thought improbable that the rowers were in three tiers one above the other, and more likely that the oars were grouped in threes, attached to three thole-pins in a single porthole, and pulled by three rowers sitting side by side, but the innermost a little further astern and perhaps slightly higher than the second, and the second than the third. But there are various other theories, and the cast in the British Museum of a relief in Athens appears to show the upper oars passing over the gunwales, and the lower oars passing through portholes. An Athenian trireme carried a crew of 200, of whom 170 appear to have rowed in the three banks, and 30 were supernumeraries, sailors, and fighting-men, who if they rowed did so from the upper deck. The trireme was a long narrow ship, probably about 120 ft. long by 15 ft. beam. It had a main mast and sail which were lowered before an engagement, and might be replaced by a smaller mast and sail. There was no spare room on board and the crew had to cook their meals and sleep on land, for which purpose the triremes were constantly hauled up ashore (they had keels of oak). The oars must have been of moderate length and weight, for Thucydides tells us that a body of Peloponnesians made a forced march from Corinth to Megara each man carrying his oar and other equipment. The best speed of a trireme was at least 7½ knots. Athens had 300 triremes at the beginning of the Peloponnesian War. The crews of these must have numbered 60,000. They were recruited firstly from the Athenian *thētes*, but as there were only some 20,000 of these, a great part had to be made up from other sources, such as the poorer metics and slaves, but principally from mercenaries, drawn from the sea-faring population of the confederate States. The pay was three obols a day. The trierarchs, or commanding officers, were drawn from the richest citizens (see *Liturgies*). Under the trierarch was the helmsman (*kubernētēs*, the chief technical officer on board); a boatswain (*keleustēs*), who received and passed on orders and was assisted by a piper (*triēraulēs*), who set the time for the rowers; and a look-out officer in the bows (*prōreūs*), who also directed the handling of the sails. Athenian naval tactics consisted principally in so manœuvring as to be able to ram the enemy vessels beak to broadside. For this the Athenian ships depended on their extreme mobility and on a projecting spur armed with wooden teeth shod in bronze. Old ships, with a reduced number of oars, were used as cavalry transports.

The number of banks of oars was increased in the 4th c. B.C. to four, the innovation being attributed to the Carthaginians by Aristotle, and to Dionysius I of Syracuse by Diodorus, and then to five. During the latter part of the 4th c. and the 3rd c. the number was further increased and we hear of ships of 12, 15, and 16 banks in the Macedonian and Egyptian fleets. Archimedes is said to have built a ship of 20 banks for Hieron of Syracuse, and Ptolemy Philadelphus had ships of 20 and 30 banks. Finally we are told of a monstrous ship of 40 banks constructed for Ptolemy Philopator (222–204 B.C.), carrying 4,000 rowers, with oars 38 cubits long, having a leaden counterpoise at the handle end. What the arrangement of the rowers was in these ships we do not know. Some authorities hold that a quinquereme, for instance, does not mean a ship with five banks of oars, but with one bank, each oar pulled by five rowers.

The Romans had no considerable navy or ships of great size until the time of the Punic Wars. For the purpose of the First Punic war they set about building a large fleet, copying a Carthaginian quinquereme which they captured. They adapted the new ships to the tactics of land warfare, fitting them with grappling-irons and bridges for boarding, and placing a number of soldiers on their bows. With these ships they won the war, though they were evidently less experienced seamen than the Carthaginians. After the Second Punic War the fleet fell into neglect; Pompey was forced to collect ships from the Rhodians and others for his operations against the pirates, and Caesar had to improvise a fleet in the Civil War. Sextus

Pompeius, Antony, and Octavian raised large fleets for their struggles with one another, among which figured *liburnae*

[illegible]

... the Roman ships carried a figure-head or a relief or painting on the bows appropriate to the name of the ship. There is a beautiful bronze figure-head of Minerva in the British Museum, found near Actium; Vi... prevailing practi... gives names to a r... 'Chimaera', 'Scyl... 'Tigre', and 'Tr... figure-heads). Th... of Roman naval p... the main fleets we... the W. coast and I... of Italy, and there... auxiliary fleets based on

[illegible]

... based on Gesoriacum (Boulogne). It circumnavigated Britain, discovered the Orkneys, and its marines helped ... Hadrian's wall.

§ 2. *Merchant ship*...

MERCHANT SHIPS were of a ... ent character: not only were ... ally propelled by sails inste... of oars, but they were much wider in proportion to their length than warships, so that they were frequently referred to as round ships, as opposed to the long ships of war. Their bows curved upwards instead of being armed with a ram, but they were sometimes equipped with turrets and wooden walls (*παραφράγματα*) against pirates. A great merchant ship whose dimensions are recorded by Lucian was 180 ft. long, and her width was about a quarter of her length. Merchantmen could go five knots. Greek merchant ships represented on vases have one mast, a yard, and a square sail. Later, a second and even a third mast were introduced; also a triangular topsail, with its base attached to the yard, and its apex to the top of the mast. The capacity of Greek merchantmen is frequently spoken of as 10,000 talents, say 250 tons displacement, and it increased in Hellenistic times. Under the Roman empire commercial vessels were normally of about 400 tons. Special mention may be made of the great

ships built under Augustus and Caligula respectively to bring to Italy the Flaminian

[illegible]

... and Romans, such as despatch boats (*κέλητες*, *celōcēs*, small vessels built for speed), and passenger boats (*φάσηλοι*, *phasēli*, *vectōrnae*, in use about the 1st cc. B.C. and A.D.; Catullus

[illegible]

... ought from Greece to Cumae and thence to Rome. According to legend the Cumaean Sibyl (q.v.) offer... nine volumes ...

[illegible]

... bought the last three at the original price. He is said to have charged two patricians with the care of these volumes, the number of these custodians was later increased to ten (half of them plebeians) and in the 1st c. B.C. to fifteen, known as the *quindecimviri sacris faciundis* whose business it was to consult the oracles when directed to do so by the Senate. This consultation took place, not with a view to discovering the future, but in cases of great calamities, such as earthquakes and pestilences, in order to learn how the displeasure of the gods might be averted.

The books were kept in a chest in a stone vault under the Temple of the Capitoline Jupiter. They were consumed in the burning of the Capitol in 83 B.C., after which envoys were sent to various places to make a collection of similar oracular sayings. This collection was placed by Augustus in the temple of Apollo on the Palatine, where it remained until destroyed, it is said, by Stilicho, the great general ... and Hon...

Sibyls (*Sibullai*, L. *Sibyllae*), the name given by the Greeks and Romans to prophetesses inspired by some deity, usually Apollo. The most ancient of the legendary Sibyls was Hērophilē, who uttered prophecies relating to the Trojan War. She was known as the Erythraean Sibyl, because of the red earth of Marpessos in the Troad where she was born (the town of Erythrae in Ionia also claimed to be her birthplace). It was told that when bidden by Apollo to choose a gift, she asked to live as many years as she held grains of sand in her hand, but omitted to ask for continued youth. Neither Homer, Hesiod, nor Herodotus mentions her. Plato speaks of one Sibyl, but as time passed, other Sibyls became famous, the Cumaean (sometimes identified with the Erythraean, who wandered to various countries), the Libyan, &c. Trimalchio, in Petronius (q.v.), had seen with his own eyes, he says, the Sibyl at Cumae, hung up in a jar, and when children asked her, 'Sibyl, what do you wish?', she used to reply, 'I wish to die.' It would seem that her wish was granted, for in the days of Pausanias an urn was shown at Cumae containing her ashes. Collections of the Sibyls' prophecies were made and were known as the Sibylline Books (q.v.). The surviving Sibylline oracles are late works (the oldest, perhaps, of the 2nd c. B.C.) of Judaeo-Hellenic or Judaeo-Christian origin, som[illegible] warnings and prophecies of cata[illegible]phes. What is believed to have been [illegible] cave of the Cumaean Sibyl was discovered in 1932 on Monte Cuma, near Naples, the site of the ancient Cumae. It consists of a quadrangular chamber, approached by a corridor in the side of the mountain 125 yds. long and 60 ft. high. For the connexion of the Cumaean Sibyl with the story of Aeneas, see *Aeneid* (Bk. vi).

Sicilian Expedition, THE, see *Peloponnesian War*.

Sicily (*Sikeliā*, L. *Sicilia*), a large island separated from Italy by the Straits of Messina (see Pl. 10). The *Thrīnacia* (from *thrīnax*, a trident) of the 'Odyssey' is perhaps to be identified with it. *Trīnacria* was a Latin poetical name for the island. Its position in the centre of the Mediterranean made it a meeting-place for settlers from East and West, and from Italy and Africa, and gave it great importance in the history of the Mediterranean world. In prehistoric times it appears to have been occupied mainly by two peoples, named Sicans and Sicels, occupying respectively the western and eastern portions of the island, probably immigrants from Italy. The Phoenicians had settlements on the coast from early times and retained in later days three of these, Panormus, Solūs, and Motya, in the west. In the 8th and 7th cc. B.C. Greeks founded many colonies on the coast of Sicily (see *Colonization*, § 3), driving the original inhabitants inland. In the 5th c. the Carthaginians chose the moment when Xerxes was invading Greece to extend the Phoenician power in Sicily, acting perhaps in concert with the Persians; but their design was foiled by Gelon (see *Syracuse*, § 1), who won a great victory over them at Himera in 480. From this time onwards the history of Sicily is in its main features bound up with that of Syracuse (q.v.), its principal city. During the 5th c. the courts of the Sicilian tyrants were centres of culture and of great wealth, as may be gathered from certain of the odes of Pindar, celebrating their victories at the Panhellenic games. At the end of it occurred the Sicilian Expedition of the Athenians (see *Peloponnesian War*), which ended in utter disaster to them in 413. In 409 began a fresh Carthaginian invasion, which avenged the Carthaginian defeat at Himera by capturing and destroying that city. Acragas also was captured in 406. As the result of a long struggle, Dionysius I of Syracuse was able to drive the invaders back in 392 and make peace with them. A further expedition from Carthage against Sicily in 339 was defeated by Timoleon (see *Syracuse*, § 3) at the Crimisus, and the Carthaginians were once more confined to the western part of the island. But the struggle was only suspended for a time. The history of Sicily now becomes merged with that of Rome. In 278 B.C., Pyrrhus, foiled by the Romans in Italy, set out to conquer Sicily, on an invitation from Syracuse, which was then beset by a Carthaginian fleet and army. But although he drove the Carthaginians out of all Sicily except Lilybaeum, his scheme of empire failed and the venture ended in 275. Carthage recovered the N. and W. of the island and was brought face to face with the growing power of Rome. The First Punic War (q.v.) was waged in Sicily, and as a result of it the island, with the temporary exception of the dominions of Hieron of Syracuse, became a Roman province. This province was the scene of two serious revolts of slaves in the last years of the 2nd c. B.C. (see *Slavery*, § 2). Sicily was granted the Latin franchise by an act of Julius Caesar (executed after his death).

Sicily produced many Greeks famous in literary history, among them the poet Stesichorus, the sophist Gorgias, the

[illegible] Theodoric and [illegible] the [illegible] It became one of the principal points of contact between Rome and [illegible] It was famous also as the scene of the [illegible] (see [illegible]).

SIDO'NIUS [illegible] probably born at [illegible] family; his father and grandfather [illegible] He married the daughter of the Emperor Avitus, who caused a statue of him to be placed in the Forum of Trajan among [illegible] He became bishop of [illegible] and won the affection of his flock by his courage and [illegible] His poems [illegible] panegyrics, and [illegible] with mythological allusions. The [illegible] Letters of Sidonius [illegible] the classic [illegible] of a [illegible] at this time, there are long [illegible] of [illegible] and of [illegible] one [illegible] those who cared for literature. [illegible] was at one time a captive of the [illegible] and gives an interesting account of the barbarians.

Sile'ni, see Satyric drama.

Sile'nus (Silenos), in Greek mythology a Satyr (q.v.) sometimes described as son of Hermes or Pan, and a companion of Dionysus. The poets at times refer to a number of Sileni, [illegible] having the [illegible] characteristics as the [illegible] these [illegible] Satyrs. [illegible] they are sometimes described as [illegible] of Dionysus, [illegible] endowed with a store of wisdom. Midas (q.v.) is said to have caught one by mixing wine with the waters of a spring and so making him drunk. He told Midas that it was happiest for a man not to be born at all, and failing that to die as soon as possible. (For another legend of Midas and Silenus see Midas.) See also Cyclops (Euripides' play).

Si'lius Ita'licus, Tiberius Catius As-conius (A.D. 25 or 26–101), the poet of whom Pliny [illegible] a letter [illegible] probably born at Patavium (Padua) and was consul in 68, the last year of Nero's reign, during which the [illegible] of Silius had not been good. He was subsequently an efficient proconsul in Asia, and for his later years lived in retirement in Campania. He was a wealthy man, bought [illegible] houses (including a villa of Cicero's) and was an enthusiastic [illegible] of books and works of art. He had a profound admiration for Virgil, whose tomb was on one of his properties. [illegible] He was [illegible] the author of the [illegible] seventeen books [illegible] the [illegible] the [illegible] Cannae, the capture of [illegible] the battle of the [illegible] and the battle of Zama. The work was [illegible] praised by [illegible] The younger Pliny was nearer the mark when he said that it showed more industry than genius. [illegible] The catalogues [illegible] the games, [illegible] the greatness of the [illegible] there is an excess of [illegible] The work as a whole [illegible] Virgil's charm [illegible] But the style is generally simple and straightforward, the verse easy and pleasant, and the shorter episodes are well told. There are some pithy sayings, such as [illegible]

Silli, see Timon (2) [illegible] applied generally to Gr[illegible] and appears to have [illegible] poems of Xeno[illegible] theology of [illegible]

Silvae (the word [illegible]) [illegible] a collection of poems [illegible]

Sibyls (*Sibullai*, L. *Sibyllae*), the name given by the Greeks and Romans to prophetesses inspired by some deity, usually Apollo. The most ancient of the legendary Sibyls was Hērophilē, who uttered prophecies relating to the Trojan War. She was known as the Erythraean Sibyl, because of the red earth of Marpessos in the Troad where she was born (the town of Erythrae in Ionia also claimed to be her birthplace). It was told that when bidden by Apollo to choose a gift, she asked to live as many years as she held grains of sand in her hand, but omitted to ask for continued youth. Neither Homer, Hesiod, nor Herodotus mentions her. Plato speaks of one Sibyl, but as time passed, other Sibyls became famous, the Cumaean (sometimes identified with the Erythraean, who wandered to various countries), the Libyan, &c. Trimalchio, in Petronius (q.v.), had seen with his own eyes, he says, the Sibyl at Cumae, hung up in a jar, and when children asked her, 'Sibyl, what do you wish?', she used to reply, 'I wish to die.' It would seem that her wish was granted, for in the days of Pausanias an urn was shown at Cumae containing her ashes. Collections of the Sibyls' prophecies were made and were known as the Sibylline Books (q.v.). The surviving Sibylline oracles are late works (the oldest, perhaps, of the 2nd c. B.C.) of Judaeo-Hellenic or Judaeo-Christian origin, sombre warnings and prophecies of cata-[illegible]hes. What is believed to have been [illegible] cave of the Cumaean Sibyl was discovered in 1932 on Monte Cuma, near Naples, the site of the ancient Cumae. It consists of a quadrangular chamber, approached by a corridor in the side of the mountain 125 yds. long and 60 ft. high. For the connexion of the Cumaean Sibyl with the story of Aeneas, see *Aeneid* (Bk. vi).

Sicilian Expedition, The, see *Peloponnesian War*.

Sicily (*Sikelia*, L. *Sicilia*), a large island separated from Italy by the Straits of Messina (see Pl. 10). The *Thrinacia* (from *thrinax*, a trident) of the 'Odyssey' is perhaps to be identified with it. *Trinacria* was a Latin poetical name for the island. Its position in the centre of the Mediterranean made it a meeting-place for settlers from East and West, and from Italy and Africa, and gave it great importance in the history of the Mediterranean world. In prehistoric times it appears to have been occupied mainly by two peoples, named Sicans and Sicels, occupying respectively the western and eastern portions of the island, probably immigrants from Italy. The Phoenicians had settlements on the coast from early times and retained in later days three of these, Panormus, Solūs, and Motya, in the west. In the 8th and 7th cc. B.C. Greeks founded many colonies on the coast of Sicily (see *Colonization*, § 3), driving the original inhabitants inland. In the 5th c. the Carthaginians chose the moment when Xerxes was invading Greece to extend the Phoenician power in Sicily, acting perhaps in concert with the Persians; but their design was foiled by Gelon (see *Syracuse*, § 1), who won a great victory over them at Himera in 480. From this time onwards the history of Sicily is in its main features bound up with that of Syracuse (q.v.), its principal city. During the 5th c. the courts of the Sicilian tyrants were centres of culture and of great wealth, as may be gathered from certain of the odes of Pindar, celebrating their victories at the Panhellenic games. At the end of it occurred the Sicilian Expedition of the Athenians (see *Peloponnesian War*), which ended in utter disaster to them in 413. In 409 began a fresh Carthaginian invasion, which avenged the Carthaginian defeat at Himera by capturing and destroying that city. Acragas also was captured in 406. As the result of a long struggle, Dionysius I of Syracuse was able to drive the invaders back in 392 and make peace with them. A further expedition from Carthage against Sicily in 339 was defeated by Timoleon (see *Syracuse*, § 3) at the Crimisus, and the Carthaginians were once more confined to the western part of the island. But the struggle was only suspended for a time. The history of Sicily now becomes merged with that of Rome. In 278 B.C., Pyrrhus, foiled by the Romans in Italy, set out to conquer Sicily, on an invitation from Syracuse, which was then beset by a Carthaginian fleet and army. But although he drove the Carthaginians out of all Sicily except Lilybaeum, his scheme of empire failed and the venture ended in 275. Carthage recovered the N. and W. of the island and was brought face to face with the growing power of Rome. The First Punic War (q.v.) was waged in Sicily, and as a result of it the island, with the temporary exception of the dominions of Hieron of Syracuse, became a Roman province. This province was the scene of two serious revolts of slaves in the last years of the 2nd c. B.C. (see *Slavery*, § 2). Sicily was granted the Latin franchise by an act of Julius Caesar (executed after his death).

Sicily produced many Greeks famous in literary history, among them the poet Stesichorus, the sophist Gorgias, the

Si'lius Ita'licus, Tiberius Catius Asconius (A.D. 25 or 26–101), the facts of

Si'lvae (the word *silva* was used to signify an *ex tempore* occasional poem), the title of a collection of poems (most of them short),

in five books, by Statius (q.v.), of which the first book was published in A.D. 92, the last perhaps posthumously. The manuscript of the poems, after these had long been forgotten, was recovered by Poggio in 1417–18. The majority of the pieces are in hexameters, but six are in hendecasyllables, alcaics, or sapphics. They are written on a variety of subjects suggested by incidents in the poet's life. We find among them dirges on a friend and on a friend's parrot, descriptions of a villa and of an entertainment given by the emperor, a farewell to a friend going overseas. The most notable among them are an invocation to sleep (v. 4), a lament for the author's father (v. 3), a lament for an adopted son (v. 5), an affectionate address to his wife Claudia (iii. 5), and an epithalamium on the marriage of his friend Arruntius Stella (i. 2). The poems as a whole are spoilt by their artificiality and excess of mythological allusion.

Silvā'nus, in Roman religion, a spirit of the woods. He is mentioned by Virgil in association with Pan and the nymphs, and his cult is attributed to the Pelasgians, i.e. is regarded as very ancient. One of the finest Roman altars discovered in Britain is dedicated to this god (see the reproduction in R. G. Collingwood, 'The Archaeology of Roman Britain').

Silver Age of Latin Literature, a term sometimes applied to the Latin literature of the post-Augustan period. See *Rome*, §§ 10 and 11.

Si'mile, a rhetorical figure by which an object, scene, or action is introduced by way of comparison, for explanatory, illustrative, or merely ornamental purpose; e.g.

Nec meum respectet, ut ante, amorem,
Qui illius culpa cecidit velut prati
Ultimi flos, praeter eunte postquam
    Tactus aratrost.

Catullus, xi. 21 et seq.

or Virgil's

Inde, lupi ceu
Raptores atra in nebula, quos improba
    ventris
Exegit caecos rabies . . .
Vadimus haud dubiam in mortem.

Aen. ii. 355 et seq.

Sīmo'nidēs (*Sīmōnidēs*) of Ceōs (a small Ionian island off the coast of Attica) (c. 556–c. 468 B.C.), a great Greek lyric poet. Part of his life was spent at the court of Hipparchus (q.v.). He subsequently went to Thessaly, appears to have revisited Athens in the days of Themistocles, and after the Persian wars to have retired to Sicily and died at the court of Hieron of Syracuse or at Acragas. His tomb was shown at Syracuse. He was the uncle of Bacchylides (q.v.), and the friend of the leading men in Greece and of the Sicilian tyrants, over whom he exercised much influence. He wrote a variety of choral lyrics, epinicia, encomia (qq.v.), dirges, &c., of which very little survives. He also wrote elegiac poems dealing with the Persian Wars, including a famous epigram on the warriors who fell at Thermopylae. He was a man of a reflective and philosophical cast, and many of his moral sayings were frequently quoted. His philosophy was of a worldly kind, indulgent and slightly sceptical. He is said to have been the first of the Greek poets to write eulogies to order and for payment. His works contain the first known quotation from Homer, *οἵηπερ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν*. See also under *Danae*. Xenophon wrote an imaginary conversation between Simonides and Hieron of Syracuse.

Sī'mo'nides of Samos or Amorgos, see *Semonides*.

Si'nis, a brigand killed by Theseus (q.v.).

Sī'non (*Sīnōn*), see *Trojan Horse*.

Sī'rens (*Seirēnes*), fabulous creatures that had the power of drawing men to destruction by their song. They are often represented (but not in Homer) as birds with the heads of women (see *Monsters*). The Argonauts, on their return voyage, passed near them; Orpheus, by playing on his lyre, saved his companions from listening to their song (save one man, who sprang overboard, but was rescued by Aphrodite). To escape their lure, Odysseus, when his ship was about to pass their island, filled the ears of his men with wax, and had himself lashed to the mast. According to later legend, the Sirens drowned themselves from annoyance at the escape of Odysseus. The body of one of them, Parthenope, was washed ashore in the bay of Naples, which originally bore her name.

Si'rius (*Seirios*, L. *Sīrius*), the Dog-star. See *Calendar*, § 2, and *Icarius*. In Homer, Sirius is the dog of Orion, the hunter.

Sir'mio, a promontory on the southern shore of Lacus Bēnācus (Lago di Garda), on which Catullus (q.v.) had a villa.

Sī'ron (*Sīrōn*), see *Virgil*.

Sise'nna, LUCIUS CORNELIUS, who held office as praetor in 76 B.C. and was one of the defenders of Verres against Cicero, was author of a Latin history of his own age, which has not survived. He also translated into Latin the Milesian Tales (q.v.).

Si'syphus (Σίσυφος), a legendary king of Corinth, reputed the most cunning of mankind. When Autolycus (q.v.), another master of roguery, stole his neighbours' cattle and changed their appearance so as to avoid detection, Sisyphus was able to pick out his own, having marked them under their hoofs. It is also related that, when Death came to take him, the crafty Sisyphus chained him up; so that nobody died till Ares came and released Death [illegible]

Slavery.

§ 1. *In Greece*

Slavery existed in the society described in the Homeric poems, but plays no very prominent part in it (see *Homeric Age*). The slave was regarded as part of the family and appears to have been, in general, well treated. Very kindly relations sometimes existed between master [illegible]

Greece during the 5th–4th cc. It was [illegible]

to be sold to another owner. On the other hand the evidence of slaves in lawsuits was always taken under torture, to make it more trustworthy.

Slaves at Athens wore no distinctive dress. There were three kinds of slaves. Firstly, those in domestic employment, such as cooks, nurses, pedagogues (who took the children to school). A middle-class family would have from three to nine slaves as a rule. Very few slaves were employed in agriculture. Secondly those [illegible] commercial, or [illegible] in building, or [illegible]. Among these [illegible] ular the unfor[illegible] ated the silver [illegible] on for the con[illegible] The conditions under which they worked were wretched, and when the Spartans occupied Decelea in the Peloponnesian war, the Laurium slaves deserted in a body. Private slaves were frequently let out for hire both for domestic and industrial employment. They sometimes rose to positions of responsibility. We learn from a speech of Demosthenes that the merchants Chrysippus and his brother sent a slave to [illegible]

The third category were the public [illegible]

diminished in Greece generally in the Hellenistic Age. Slaves might become free either by purchasing their own freedom or by being released by their owner or by the State for exceptional services. But the number of enfranchisements (until about 200 B.C.) was comparatively small. Not only the interest of the owner, but that of the State was opposed to easy enfranchisement; for the previous conditions under which slaves had lived did not tend to make them good members of a free community. On enfranchisement a slave became a metic (q.v.), and conditions were sometimes attached to his freedom, such as that he should continue to render certain services to the former owner. Enfranchisement in many Greek cities was a solemnity carried out at a temple; at Athens it was attended by simpler formalities, such as a declaration before witnesses.

The price of slaves varied with their qualifications. The average price realized by 16 slaves forming part of the confiscated property of a metic in 414 B.C. was 172½ drachmas for the women, and 167 drachmas for the men (about £6). But skilled artisans would fetch a much higher price: the father of Demosthenes had 32 swordsmiths, who had cost on the average 600 dr. (about £20). According to inscriptions found at Delphi the average cost of the enfranchisement of 678 slaves was about 380 dr. for the women and 430 dr. for the men and boys (Glotz).

For the type of bondage known as serfdom, of which the helots of Sparta were the chief example, see *Helots*.

§ 2. *At Rome*

The institution existed at Rome from early times, but the number of slaves in Roman possession rose to very large numbers only from the 2nd c. B.C. We hear of Aemilius Paullus selling 150,000 slaves after Pydna; of Caesar selling on one occasion 53,000. Delos became a great slave market; it is said that 10,000 might be sold there in one day. In Rome slaves were sold at the Temple of Castor. The principal sources of supply were wars, raids, and piracy.

The Roman slave was in primitive theory a chattel, and in practice during republican times he enjoyed few or no rights. The marriage of slaves was as a rule not recognized. A slave might accumulate savings (his *peculium*) with a view to purchasing his freedom. But if he ran away and was recaptured he might be branded or put to death. Though slaves were allowed certain opportunities for merry-making at the Saturnalia and Compitalia, and there must have been many instances of kindly relations between master and slave, there is also evidence of callous harshness in their treatment (see under *Cato the Censor*). As in Greece, the judicial examination of slaves was conducted under torture. Slaves might be manumitted, either purchasing their freedom or being granted it for good service; and the manumission might be either formal (before a magistrate, or by will) or informal (e.g. before friends). By formal emancipation the Roman freedman attained, unlike the Greek freedman, the full rights of a Roman citizen, except that he was not eligible for office or (until the 1st c. B.C.) for military service. The freedman (*libertus*) continued to belong to the family of his former master (*patrōnus*), and the two were bound by mutual obligations. The freedman assumed the *nomen* and *praenomen* of his liberator, generally adding (from the 1st c. B.C.) a Greek *cognomen*. Manumissions were very frequent. This was not an unmixed good. Many unworthy slaves were thus enfranchized and the citizen body suffered in consequence, apart from any deterioration due to the immixture of alien blood. Under the early empire attempts were made to limit the number of manumissions. Slaves were frequently employed in faction fights; and there were several important revolts of slaves. In Sicily the slaves under a Syrian named Eunus rose against their masters in 135 B.C. and were not subdued till 132. There was a second revolt in Sicily from 103 to 99 B.C. The rising of slaves under Spartacus (q.v.) took two years to suppress.

The position of slaves gradually improved under the empire. They were allowed to marry, to combine in *collegia*, and to seek redress in case of harsh treatment. But instances of maltreatment are still found. For example Seneca (De Ira, iii. 40. 2, see also Tac. Ann. i. 10) relates that Vēdius Pollio, a wealthy freedman, angry with a slave for breaking a cup during a dinner at which Augustus was present, ordered him to be flung into a pond to be eaten by sea-eels. The slave threw himself at the feet of Augustus, who reproved Pollio for his cruelty.

There is no reliable information as to the number of slaves in Rome, still less in Italy, at various times. Estimates as to the number in the city in the time of Augustus range from 300,000 to 900,000. Slaves were employed by the well-to-do in the towns either in domestic service or as teachers, scribes, or craftsmen (sometimes producing goods for sale). In the country slaves were employed on agricultural

work, sometimes highly specialized as vine-dressers, &c., or herded together in large gangs and housed in *ergastula*, barracks, where they might be chained and

Cicero, was a freedman.

showed his courage in opposing the political passions of the moment; in 406 after the battle of Arginusae, as president of the Assembly, he resisted the popular clamour

drank, as required, the draught of hemlock.

variety of subjects dealing with many sides of life. Plato and Xenophon agree in representing it as his view that virtue is knowledge; no one is willingly wicked, for happiness lies in virtue. If a man is wicked, it is due to his ignorance. Socrates' concern is therefore to discover what the good is. The question of moral intention is with him secondary. But Xenophon gives us little or nothing of Socrates' views (as reported by Plato) on the soul and its destiny and on the nature of true religion. Socrates (it would appear from Plato) inferred from the harmony of the universe that it is organized and vivified by the Divine Spirit, in the same way that the mind is inferred from the actions of man. Hence pious observances are due to the gods, the popular personifications of the Divine Spirit. He inclined to the view that the soul is immortal and will meet with judgement and retribution hereafter. There was a mystical side to his teaching, later developed by Plato and the Neo-Platonists. He believed that he was himself the recipient of warnings addressed to him on occasion by the Divine Voice. It may be noted that according to Aristotle (Metaph. M 4. 1078b) two things may be placed to Socrates' credit, as his contribution to philosophical knowledge, 'inductive argument and universal definition'.

His chief importance may perhaps be said to consist in the fact that he was the first philosopher to connect the notions of virtue and knowledge. His strange personality and the fact that he died for his faith may account in part for the influence he exercised on all later philosophy. The scantiness of his positive doctrines led to schools of most diverse opinions being founded by his disciples, e.g. by Plato, by Antisthenes the Cynic, by Eucleides of Megara, and by Aristippus the predecessor of Epicurus (qq.v.).

See also *Memorabilia, Symposium,* and *Apology* of Xenophon; *Symposium, Crito, Phaedo,* and *Apology* of Plato; and *Clouds* of Aristophanes.

So'leae, see *Clothing*, § 5.

Sōlī'nus, Julius, probably of the 3rd c. A.D., was author of 'Collectanea rērum memorābilium,' substantially an epitome (in Latin) of the 'Natural History' of Pliny. The title 'Polyhistor', by which the work of Solinus is sometimes known, may have been a new title given by the author himself to the second edition of his work.

Sō'lon (*Sōlōn*) (c. 640–c. 558 B.C.), son of Execestidēs, a member of an aristocratic family of Athens, was famous as a statesman and as a poet. When young he was poor and travelled as a merchant to enrich himself. On his return to Athens about 612 he stirred the Athenians to the reconquest of Salamis from the Megarians. The success of this undertaking gave him great influence, and about 594 he was named archon and introduced his celebrated constitution, inspired by a sense of the solidarity of the various classes of the State and of the necessity for the just treatment of all. In particular he effected a *seisachtheia* ('shaking off of the burden') or exoneration of debt, by liberating land which had been mortgaged, and by freeing persons who had been sold as slaves or had gone into exile on account of debt. He appears to have reorganized the primitive *Boule* or Senate, which under his constitution was composed of 400 members, one hundred from each of the four tribes; and to have given to each adult male Athenian a seat in the *Ecclesia* or popular assembly; what precise powers this body had is not known. He instituted the *Heliaea* (q.v.) or popular tribunal, as a final court of appeal. The ancient Council of the Areopagus retained, under his constitution, jurisdiction in cases of religious crimes and premeditated murder. After the promulgation of his laws, he is said to have travelled again and (although chronology makes this impossible) to have met Croesus (q.v.). He lived to see his constitution overthrown and the tyranny of Pisistratus set up.

His economic reforms (apart from the *seisachtheia*) are also important. He encouraged Athenian industry, importing craftsmen from Corinth and elsewhere, and granting them Athenian citizenship. He also introduced certain currency reforms, changing Athenian coinage from the Aeginetan to the Euboic standard, a move which was favourable to Athenian trade. The establishment of Athenian influence at Sigēum in the Troad about this time is related to the same policy and was perhaps due to Solon.

Solon was also the first Attic poet. He wrote elegiacs and iambics, of which fragments alone survive, some of them exhortations to the Athenians, others reflections on moral, political, and social subjects, while others dealt with love and lighter themes. They include the often quoted line,

Γηράσκω δ' αἰεὶ πολλὰ διδασκόμενος.

There is a life of Solon by Plutarch. Landor has an 'Imaginary Conversation' between Solon and Pisistratus.

So'mnium, see *Lucian*.

So'mnium Scīpiōnis ('The Dream of

Scipio'), a surviving portion of the ...

Rome during the Seco
Sophonisba), on which

of Plato's 'Republic' (q v) A poetical summary of it occurs in Chaucer's 'Parliament of Fowls'. The text of the '...
Scipionis' has been preserv...
through the commentary of
(q v.).

So'phist (*Sophistēs*), originally

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B.C.)
univ
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Soph...
a seq
an inquiry into
sophist

..., the difficult
tetus' had arrest... nature of knowledge is cleared up, a difficulty which arose from the Eleatic denial of reality to 'not-being', whence it had been inferred that falsehood could have no existence

Sophistic, New, see *Roman Age.*

Sophists, Against the, see *Isocrates.*

... character in the line (Itan. 82) ὁ δ' εὔκολος μὲν ἐνθάδ', εὔκολος δ' ἐκεῖ, 'contented among the living, contented among ...

... influences they undergo, the penalties they suffer, not by external incidents. Sophocles is no philosopher or speculator on the deeper problems of life; he accepts the conventional religion without ...

when he said (as Aristotle relates) that he portrayed people as they ought to be, Euripides as they are. Mention should be made of his great heroines, Antigone and Electra, in whom he depicts a combination of womanly gentleness and superb courage. His lyrics form a less important element in the plays than do those of Aeschylus; they combine charm with grandeur, without the mystery and terror of Aeschylus, or the 'descriptive embroidery' (Croiset) of Euripides. The dialogue of Sophocles is dignified, appropriate to his idealized characters. The whole is marked by a powerful simplicity. According to his own account of his poetic development, as given by Plutarch, having abandoned 'the magniloquence of Aeschylus', he passed to 'his own harsh and artificial period of style' (as exemplified perhaps in the 'Electra'), and finally reached greater ease and simplicity.

The high estimation in which he was held in antiquity has been shared in modern times, e.g. by Lessing and Racine. M. Arnold describes him as one

Who saw life steadily and saw it whole,
The mellow glory of the Attic stage,
Singer of sweet Colonus and its child.

Shelley had a volume of Sophocles in his pocket when he was drowned. A famous edition (1883–96) of his extant plays is that of Sir R. Jebb. Among Landor's 'Imaginary Conversations' is one between [illegible]es and Pericles.

[illegible] daughter of Hasdrubal, a [illegible]arthaginian general, son of Gisco (or Gisgo). She married Syphax king of Numidia, and her influence drew him away from his alliance with Rome during the Second Punic War. Syphax was captured by Masinissa, a Numidian prince in alliance with Rome, and Sophonisba fell into Masinissa's power. Masinissa became enamoured of her and determined to marry her. But Scipio Africanus, fearing that her influence on Masinissa might be as unfortunate to the Roman cause as her influence on Syphax had been, claimed her as a captive to be sent to Rome. Masinissa, to save her from captivity, sent her poison, which she drank without perturbation. The well-known line 'Oh! Sophonisba, Sophonisba, Oh!' is from the 'Tragedy of Sophonisba' by James Thomson (1730; another line was substituted later). Plays on the subject of her story were also written by John Marston (1606), Nathaniel Lee (1676), and Corneille (1663).

Sō'phrōn, see *Mime*, § 1.

So'rtēs, see *Oracles* and *Virgil*.

So'sii, famous booksellers at Rome, referred to by Horace (Ep. I. xx. 2).

Sō'tadēs of Marōneia in Crete, who lived under the first two Ptolemies (323–247 B.C.), wrote in Greek, in a peculiar metre which bears his name, coarse satires and travesties of mythology. Among the objects of his personal attacks were the kings of Egypt and Macedonia, and it is said that Ptolemy II caused him to be sewn up in a sack and thrown into the sea. Only a few fragments and titles of his works remain.

Spain (*Ibēria* or *Hibēria* or *Hispānia*). Iberia was the name, derived from the river Ibērus (Ebro), applied by the Greeks to the country that we know as Spain. The Romans called it Hispania. Of the original inhabitants little is known; the Basques may be their descendants. Celts migrated into the country from Gaul and Iberians from Africa. At an early date Phoenicians founded settlements, notably Gādes (Cadiz), on the coast. In the 6th c. B.C. Phocaeans from Massalia (Marseilles) also founded colonies, but coming into conflict with Phoenicians from Carthage were driven from most of these. In the later part of the 3rd c. B.C., after the First Punic War, the Carthaginians under Hamilcar, Hasdrubal, and Hannibal greatly extended their dominions in Spain, reaching the Ebro and founding Carthāgo Nova on the *Mediterranean* coast as their principal centre. They used the conquered territory as a recruiting ground for the army destined to renew the struggle with Rome. In 219 Hannibal's siege and capture of Saguntum, which had been promised Roman protection, precipitated the Second Punic War. Rome sent a force to try to hold Hannibal in Spain, but failed to do so. Operations undertaken there later in the war under the elder Scipios ended in disaster, but served a useful purpose by detaining in Spain Carthaginian troops that would otherwise have been sent to Italy. A new Roman army dispatched to Spain in 210 under the younger Publius Scipio restored the Roman fortunes in that country. Scipio captured Carthago Nova and by 206 finally expelled the Carthaginians.

Two Roman provinces (Hispania Citerior, the eastern sea-board, and Hispania Ulterior, roughly the modern Andalusia) were constituted in 197, but the native inhabitants had not then been effectually subdued, and unrest continued for many years. An important pacification was effected in 179 by Tiberius Sempronius Gracchus (father of 'the Gracchi', q.v.), who by his personal character won the confidence of the Spaniards. But native

In this way was formed the most powerful army in Greece. It is evident that a society so organized offered little encouragement to art or literature.

The chief elements in the political constitution were the two hereditary kings, the *gerousia* or senate, the *apella* or assembly, and the ephors. The kings were the religious representatives of the State, and the leaders of the army in war, but they were then accompanied and supervised by two ephors, and their power shows a gradual decline. The *gerousia* was composed of the two kings and twenty-eight members, over sixty years of age, elected for life; it was the supreme court of law. The *apella,* composed of all Spartan citizens of 30 in possession of full rights, was a consultative body, without real authority, but declarations of war had to be ratified by it. The five ephors appear to have been chosen virtually by lot. The office was open to all Spartan citizens and was deemed a democratic element in the constitution. The ephors were the supervisors of the State, wielding great powers which they gradually extended. They controlled the general administration and had certain judicial functions; they could even sentence the kings to fine or imprisonment, they could recall generals, they negotiated foreign treaties. Their first proclamation, when they entered office, was that the people should shave their moustaches and be obedient to the laws (Plut. Cleom. 9).

There was a steady diminution in the number of Spartan citizens, due partly to losses in war, partly to the concentration of the lots in a few hands or in the hands of women, and to the loss in the 4th c. of the Messenian lots (see § 4). This caused a gradual decline in the strength of Sparta. There were 8,000 Spartan citizens in 480 B.C., 2,000 in 371, Aristotle estimates them at 1,000, there are said to have been only 700 in 242.

§ 3. *Foreign relations in the Sixth and Fifth centuries*

As regards foreign relations, Sparta at first followed a policy of conquest and expansion, establishing her predominance in the Peloponnese, and defeating and weakening her principal rival, Argos. Towards the middle of the 6th c., perhaps under the influence of the ephor Chilōn, she abandoned this policy and set about consolidating her position. She formed a league of the Peloponnesian States (except Argos and Achaea, but including Corinth and Megara) under her own leadership. These States remained autonomous, paid no tribute, but supplied a military contingent in war, of which Sparta retained the direction. Declaration of war by the league required the consent of the majority of the States members and of the Spartan *Apella.* The assemblies of the league were held at Sparta. Sparta was now at the height of her power. Her narrow and selfish policy was shown when in 499 she refused to assist the Ionian Greeks in their revolt against Persia. But when Xerxes prepared for war against Greece itself (see *Persian Wars*), Sparta combined with Athens in measures of defence and showed the valour of her soldiers at Thermopylae and Plataea. This co-operation ceased after the defeat of the Persians at Mycale, and Sparta once more turned her attention to the Peloponnese. She had to face an attempted coalition of Peloponnesian States against her, a terrible earthquake which destroyed the city in 464, a serious threat from a revolt of the helots, and a first conflict with the imperialism of Athens. From these ordeals she emerged successfully. Her final struggle with Athens (see *Peloponnesian War*) for the leadership of Greece began in 431.

§ 4. *Foreign relations in the Fourth century*

The defeat of Athens left Sparta supreme in Greece, but her institutions did not fit her for an imperial role. She entered on a period of selfish and arrogant aggrandisement which aroused the hostility of her neighbours and led to the rise of Thebes and her own downfall.

Sparta, in the latter part of the Peloponnesian War (q.v.) had entered into alliance with the Persian satrap Tissaphernēs, and later with the satrap Pharnabāzus. But after the war Sparta changed her policy. The successful march of the Ten Thousand (see *Anabasis*) produced in Greece a feeling of contempt for the Persian Empire, and an appeal of the Ionian cities for help against Tissaphernes, coupled with the hope of easy plunder, induced Sparta to undertake a war against Persia. It was successfully conducted in 396 and 395 by Agesilaus (q.v.), and might have had important results if Agesilaus had not been recalled to deal with trouble nearer home. A league of Thebes, Corinth, Argos, and Athens had been formed against Sparta, and in spite of the victory of Agesilaus at Coronea in 394, the so-called 'Corinthian war' dragged on until 387, when the Persian King, whose intervention Sparta had invited, enforced the pacification known as the peace of Antalcidas. This left Sparta free to resume her arrogant policy. The Chalcidian Confederacy (composed of Olynthus and other

Spo′lia Opī′ma, the 'spoils of honour', the arms taken by a Roman general from the commander of the enemy after defeating him in single combat on the field of battle. They were won three times in Roman history, (1) by Romulus from Acron, king of the Caeninenses, in the hostilities that followed the Rape of the Sabines, (2) by Aulus Cornĕlius Cossus, who in 437 B.C. slew Tolumnius the Etruscan king, (3) by M. Claudius Marcellus, who slew the Gaul Viridomarus in 222 B.C.

Spondee, see *Metre*, § 1.

Stā′dium (*Stădion*), a Greek furlong, 600 Greek feet, probably about 194 yards. Hence used as the name of the Greek foot-race course, which was 600 feet long. The Stadium at Athens was outside the walls, E. of the Olympieum (q.v.), on the left bank of the Ilyssus. It was reconstructed in marble by Herodes Atticus (q.v.). See *Olympia* for the important Stadium at that place.

Sta′gīra (*Stageira* or *Stageiros*), a town on the E. coast of the Chalcidic peninsula, the birthplace of Aristotle (sometimes referred to as 'the Sta′gīrite'). It was destroyed by Philip of Macedon in 348, but rebuilt by him in honour of Aristotle.

Sta′simon, see *Tragedy*, § 3.

Statī′ra (*Stateira*), see *Alexander the Great*, § 8.

Stā′tius, CAECILIUS, see *Caecilius Statius*.

Stā′tius, PUBLIUS PĀPINIUS (*c.* A.D. 40–*c.* 96), born at Naples, was the son of a *grammaticus* or schoolmaster and teacher of literature, himself a poet, who encouraged the literary taste of his son. The young man won a prize for poetry at the Neapolitan competition of the *Augustalia* (see *Ludi*, § 2). He appears then to have gone to Rome, where he recited to large audiences from his poems, won a contest held by Domitian at Alba with a poem on the emperor's exploits, but failed, to his deep disappointment, at the Capitoline contest of 94. About this time he retired to Naples, where he died. He married Claudia, a widow, to whom he was deeply attached. He had no children; his sorrow over the death of an adopted child is expressed in the last poem of the 'Silvae'. His lost works include the libretto for a pantomime 'Agave', on the story of Pentheus, and an epic on the campaigns of Domitian in Germany. His extant works are the miscellany 'Silvae', the epic 'Thebaid', and the epic 'Achilleid' (qq.v.) of which only one book and part of a second were written before his death. On the 'Thebaid' he spent twelve years; its closing passage shows his humble reverence for Virgil. He appears to have been a man of affectionate disposition, learned, a lover of beauty in nature and art. He associated with men prominent in affairs, including Domitian himself, whom he flattered in his poems. It is noticeable that although he belonged to the same period as Martial, neither poet mentions the other; there was probably little sympathy between them. The poetry of Statius is highly artificial, full of conceits and learned allusions, but shows vigour and power of narrative (e.g. in the threatening speech of Tydeus to Eteocles, Theb. ii. 452 et seq., and in the description of the ambush laid for Tydeus, ii. 527 et seq.). His verse is smooth and easy.

Statius was much admired in the Middle Ages; Chaucer for instance in 'Troylus and Cryseyde' associates him with Homer, Virgil, Ovid, and Lucan. For some unexplained reason he was at that time thought to have been a Christian, and Dante devotes Cantos xxi and xxii of his 'Purgatorio' to a charming account of the meeting of the spirits of Virgil and Statius. The latter explains how he was led to Christianity by certain passages of Virgil's. Dante confusing Statius the poet with a rhetorician of the same name of Toulouse, calls him 'Tolosano'; and Chaucer follows him in the error. Pope and Gray both translated portions of the 'Thebaid'.

Ste′ntōr, a Greek with a voice as loud as fifty men (Il. v. 785).

Ste′phanus, see *Editions*.

Ste′ropēs, see *Cyclopes*.

Stēsi′chorus (*Stēsichoros*, 'Choir-setter') (c. 640–c. 555 B.C.), a Greek lyrical poet probably of Himerā in Sicily, whose original name, it is said, was Teisiās. Legend relates that he was struck with blindness for having censured Helen (q.v.) in one of his poems, and that his sight was restored after he had written his 'Palinodia' or recantation, in which it was not Helen, but her phantom, that accompanied Paris to Troy (see *Helen*, Euripides' tragedy). He is said to have died or been assassinated at Catana in Sicily. He wrote lyric poems of various kinds, but was especially famous as the reputed inventor of the choral *heroic hymn* (q.v.). The subjects of a dozen of his poems are known to us, such as various incidents of the Trojan War, the murder of Agamemnon and the vengeance of Orestes, various adventures of Heracles, the tale of Eriphyle, &c. His 'Iliou Persis' ('Sack of Troy') included, and was perhaps the source of, the legend of the wanderings of Aeneas to Italy. He is described as the most Homeric of lyric

about fifty lines survive. He is thus a | wiso unknown to us.

Sto'la, see *Clothing*, § 3.

Strā'bo (*Strābōn*) (c. 64 B.C.–A.D. 19), of Amasīa in Pontus, a Stoic and a traveller, wrote in Greek 'Geōgraphica' in seventeen books (which survive with a lacuna in one book) describing the physical geography of the chief countries in the Roman world, and giving the broad features of their historical and economic development and an account of anything remarkable in the customs of their inhabitants or in their animal and plant life. Though Strabo relies in great measure on the works of predecessors, not always critically used, the 'Geographica' is for the most part a very readable work, assembling much valuable information and containing many interesting and picturesque passages. He tells us for instance how the Indians capture elephants and long-tailed apes, how the Arabians get fresh water out of the sea, and how the Egyptians feed their sacred crocodile; and about the Hanging Gardens of Babylon, the whales of the Persian Gulf, and the aromatics of the Sabaeans. The work, in an epitomized form, was used as a school-book in the Middle Ages. Strabo also wrote 'Historical Studies', a great work in forty-three books, continuing the history of Polybius down to the foundation of the empire. This is unfortunately lost.

Stratēgē'mata, see *Frontinus* and *Polyaenus*.

trate'gus (*Stratēgos*), in Greece, a miliry commander. At Athens there were from 501 B.C. ten strategi, each commanding the regiment of hoplites of his tribe, under the supreme command of the polemarch (see *Athens*, § 2). But a polemarch chosen by lot (as he was after 487 B.C.) was unsuited for the post of commander-in-chief, and a reform was introduced at an unknown date by which his powers were transferred to the ten strategi, now elected by the whole people, though generally one from each tribe; while the command of the regiments of hoplites was entrusted to taxiarchs (see *Army*, § 1). Each strategus appears to have held command in turn for one day, but this system, hardly conducive to efficiency in war, gave place to an arrangement by which the people, when they decided on a military expedition, named the strategus who was to have supreme command of it. In the 5th c. the board of strategi formed an important administrative council, directing foreign and domestic policy subject to the control of the Ecclesia. In the late 5th c. the institution was modified by the introduction [illegible] kinds of strategi: (1) *στρατηγὸς* [illegible] *αὐτος*, a sort of president of the b[illegible] generals, chosen not as the other nine from specific tribes but from all the tribes. The first person definitely known to hold this position was Pericles, though it may have been held by Cimon. (2) *στρατηγὸς αὐτοκρατώρ*, 'general with full powers', conferred for a specific purpose, but in their widest extent tantamount to possession of the full authority of martial law. Pericles seems to have held this authority in 431 and may have suspended the Ecclesia next year in virtue of it. Alcibiades held the same position along with Lamachus and Nicias in 415 and alone in June 407.

Strigil, see *Clothing*, § 6.

Stro'phē ('turn'), a stanza of a Greek choral song sung as the chorus proceeded in one direction, followed by the *antistrophē*, symmetrically constructed, when they turned and proceeded in the opposite direction. See also *Triad*.

Studies, CLASSICAL, see *Texts and Studies*.

Stymphā'lian Birds, see *Heracles* (*Labours of*).

Stymphā'lus, the name of a lake in a narrow upland valley under lofty Mt. Cyllēnē in northern Arcadia. It is entirely hemmed in by mountains and the waters which it receives by springs escape by underground chasms. Hadrian conducted the water from one of these springs by means of aqueducts to supply the reconstructed city of Corinth.

Stultō'rum Fē'riae ('Feast of Fools'), at Rome, a name given to the *Quirinalia* or feast of Quirinus (q.v.), because any one who had forgotten to perform the rites of the *Fornacalia* (q.v.) on the day fixed each year for his own *curia* or ward, might perform them on the day of the Quirinalia instead.

Styx (*Stux*, 'the abhorrent'), in Greek mythology the principal river of the underworld (see *Hades*). According to Hesiod Styx was one of the river-spirits who were daughters of Oceanus (q.v.). She and her children aided Zeus in his quarrel with the Titans (q.v.), in consequence of which she was greatly honoured, and an oath by Styx was held inviolable by the gods. The name was that of a little river which falls down a very lofty cliff on Mt. Aroanius (modern Chelmos) in northern Arcadia, and joins the Crāthis. Solemn oaths were taken by men on its waters, which were supposed to have some deadly property; according to Herodotus (vi. 74) Cleomenes the banished [illegible] of Sparta tried to get the Arcadia[illegible] [illegible]ear an oath by the [illegible] that t[illegible] [illegible]ort him. It was [illegible] dragons, that

Psyche in the fable of Cupid and Psyche (see *Psyche*) was set by [illegible] bringing water.

Suāsō'riae, see *Seneca* [illegible] *Novel*.

Subli'cian Bridge, see [illegible]

Sublime, Longinus on the, [illegible]

[illegible]

facilities for consulting the [illegible]

[illegible]

sometimes attributed to Suetonius [illegible] not generally accepted as genu[illegible]

[illegible]

[illegible] the biographies of Julius Caesar and the eleven emperors from Augustus to Domitian. They give an accou[illegible] ancestry and career of each em[illegible] consist chiefly of anecdotes, ma[illegible]

based on report or gossip. They show [illegible]

[illegible] The fate of Nero, after [illegible]

[illegible] his notable saying at the end of a day [illegible]

[illegible] and his [illegible] English [illegible] by the [illegible] Philemon

[illegible]

partly on the works of historians and biographers.

Su'lla, L[illegible]

[illegible]

by his courage and diplomacy the surrender of Jugurtha (107). He also showed his military ability against the Cimbri and in the Social War. He was consul in 88 and was designated by the Senate for the command against Mithridates. But the appointment of this optimate was disliked by the *populares* (q.v.), and the Eastern command was transferred to Marius. The six legions that Sulla had assembled at Capua thereupon declared for their general and marched with him on Rome. For the first time a consul entered the city at the head of his troops. Marius fled, and Sulla, after devising a temporary political settlement, proceeded to the East, captured Athens, crossed to Asia Minor, and came to terms with Mithridates. In 83 Sulla, with a devoted army and possessed of vast treasure (Mithridates had been required to pay an indemnity of 2,000 talents), landed in Italy, to find Rome in the hands of the *populares*. He was joined by the best elements, including Pompey, Crassus, and Lucullus. A ruthless civil war endured for two years and left Sulla (after the defeat in 82 of the revolted Samnites at the Colline Gate) triumphant. He now adopted in his turn Marius's policy of extermination of his enemies, adding the device of 'proscription', the posting up of lists of victims who might be killed without trial and their property confiscated, while murderers and informers were rewarded. The cities that had fought against Sulla were included in his vengeance and in some cases their confiscated lands were distributed among his soldiers. Sulla took the position of dictator and set about a complete constitutional reform, designed to restore and increase the power of the Senate and to restrict that of the people and their tribunes. The knights lost the judicial powers obtained by them in the time of the Gracchi (q.v.); a number of them were co-opted into the Senate. The powers and careers (see *Cursus Honorum*) of the magistrates were strictly defined. Sulla's most important measure was the full organization of a system of criminal procedure—the *quaestiones perpetuae* (see *Judicial Procedure*, § 2). This was one of the few parts of his work which survived the reaction that followed his death. After completing his reforms, Sulla laid down his office and retired into private life in 79. He died shortly after, having devoted his leisure to composing his memoirs in twenty-two books. These have not survived. There is a life of Sulla by Plutarch.

Sulmō, the birthplace of Ovid, in a valley of the Apennines, E. of Rome.

Sulpi'cia, see *Tibullus*.

Sulpi'cius Rūfus, Servius (105–43 B.C.), a great Roman jurist, contemporary of Cicero, known to us by his correspondence with the latter. He was a candidate for the consulship in 63, and having failed to be elected, devoted himself to the study of law. He helped to make Roman Law a permanent force in the world, by establishing sound principles, interpreting and defining them. He was consul in 51 and joined Caesar in the Civil War. He is the author of a famous letter of consolation to Cicero on the death of his daughter, which was admired and copied by St. Ambrose as worthy of a Christian.

Another Servius Sulpicius Rufus was tribune in 88 B.C. and a supporter of Marius. He proposed that the newly enfranchised Italians should vote in all the tribes, not be confined to a few; also that the command against Mithridates should be transferred from Sulla to Marius. These proposals were carried, but Sulpicius was killed in the disorders which followed the march on Rome of Sulla's army (see *Sulla*).

Sū'nium (*Sounion*), a cape (C. Colonna) forming the southernmost point of Attica. It is mentioned by Homer (Od. iii. 278) as the point off which Apollo slew the pilot of Menelaus on his way to Troy. A temple of Athene was built on the lofty headland, of which eleven columns still remain standing, visible from far away at sea. Byron celebrated 'Sunium's marbled steep' in 'Don Juan' (iii. 86), and refers to it in 'Childe Harold' (ii. 86).

Suovetaurī'lia, at Rome, the combined sacrifice of a pig, a sheep, and an ox, the principal animals of the farmer. Such sacrifices were made at certain agricultural festivals, such as the Ambarvalia (q.v.).

Suppliants (*Hiketides*, L. *Supplicēs*), from internal evidence the earliest of the extant plays of Aeschylus.

The 'Suppliants' are the fifty daughters of Danaus (q.v.), who have fled from Egypt to avoid marriage (regarded as incestuous) with their cousins, the fifty sons of the usurping king Aegyptus. They have come with their father Danaus to Argos, with which they claim connexion through their descent from Io (q.v.), to ask protection from their pursuers. The king of Argos hesitates and consults his people. These vote in favour of the Suppliants, and the arrogant demand of the enemy herald for their surrender is rejected.

The play was the first of a trilogy, the second and third of which ('The Egyp-

tians' and 'The Daughters of Danaus') continued the legend. The suppliants (or

Supplicā'tiō, at Rome, a solemn rite of

...roton (q.v.), after its army had been defeated at the Crāthis. See *Thurii*.

Sylle'psis (*Sullēpsis* 'taking together'), the application of a word to two others in different senses, or to two of which it suits only one grammatically; e.g. 'manus ac supplices voces ad Tiberium tendens' (Tac. Ann. ii. 29. 2), where 'tendens' is applied in different senses to 'manus' and 'voces'. Cf. *Zeugma*.

Sy'mmachus

ing little that bears on the social and political conditions of the time. The tenth

us proelio victor'.

Sympo'sium (*Sumposion*, 'Banquet'), a dialogue by Plato. Internal evidence suggests that it was written between 384 and 363 B.C.

The dialogue is supposed to have taken place at a banquet held at the house of the poet Agathon (q.v.) and is given as narrated by Aristodēmus (an admirer of Socrates) who was present. Each of the guests utters a discourse in honour of love, Phaedrus from a mythical standpoint,

sexes, can also take an intellectual form, the desire of the soul to create conceptions of wisdom and beauty, such as poets and legislators produce. Man should proceed from the love of a beautiful form to the perception and love of universal divine beauty. Alcibiades now comes in, slightly drunk, and speaks. He confesses the fascination that Socrates exercises on him, and his hope of receiving lessons of wisdom from him, for he is ashamed of his despicable life. He tells various incidents in the life of Socrates; the latter is like the masks of Silenus which conceal images of gods inside them, and like Marsyas the Satyr, who with his pipe could charm the souls of men.

Sympo'sium, the narrative by Xenophon of a banquet that took place, on the occasion of the Great Panathenaea of 421 B.C., at the house of Callias, at which Socrates was present. Xenophon must have been very young at this time and the speeches attributed to Socrates and others are probably more or less imaginary. The persons present at the banquet are all historical characters except Philip the buffoon and a Syracusan impresario. The narrative gives a vivid and interesting picture of what an Athenian banquet was like, with the entertainment by dancers provided by the Syracusan. The conversation is in a mixed vein of pleasantry and seriousness, and Socrates is presented in a mood of genial relaxation. There are a good many jokes about his personal appearance. He is the central figure, and, amid his raillery, utters a serious discourse on the superiority of spiritual love to carnal love.

Syne'sius (*Sunesios*), see *Neoplatonism*.

Sȳ'phax (*Sŭphax*), see *Sophonisba*.

Sȳ'racuse (*Sŭrākousai*, L. *Sȳrācūsae*), on the SE. coast of Sicily, a colony founded by Corinth in 734 B.C. See Pl. 10.

§ 1. *From earliest times to 467* B.C.

The city was originally confined to the small island of Ortygia closely adjoining the mainland, but was subsequently extended to include the neighbouring regions of Achradīna and Epipolae. It was a flourishing place by the end of the 6th c., but was raised to the position of the first city in Sicily by GELŌN, ruler of Gela (q.v.), who was called in about 485 by the aristocrats of Syracuse and became ruler of the city. He destroyed Camarīna and brought its inhabitants, and many of the inhabitants of Gela, to Syracuse. He won great glory by completely defeating the Carthaginian invaders of Sicily at the battle of Himerā (480, on the very day, according to Herodotus, of the battle of Salamis). The inscription on Gelon's thank-offering for this victory has been discovered at Delphi.

Gelon was succeeded by his brother HIERŌN I (478–67), an inferior ruler, but rendered famous by the odes of Pindar (q.v.), and the fact that Aeschylus and Bacchylides (qq.v.) spent some time at his court. Xenophon has an imaginary dialogue between Hieron and Simonides (see *Hieron*). Hieron founded a new city, Aetna, at the foot of Mt. Etna. A bronze helmet dedicated in celebration of his victory over the Etruscans in a naval battle off Cumae (474) has been found at Olympia and is now in the British Museum.

§ 2. *467–353* B.C.

The end of the dynasty of Gelon was succeeded by a period of internal dissension at Syracuse, but also of external aggression against other Sicilian towns, which provided the pretext for the great Sicilian Expedition of Athens (415–413, see *Peloponnesian War*). Its failure was followed by the rise to power of DIONȲSIUS I, a man of low birth, who by demagogic art got himself made sole commander against the Carthaginians, and although an indifferent general, was able to establish and maintain himself as ruler from 405 to 367. He made himself master of half Sicily and extended his conquests to the mainland of Italy. He had a taste for literature and actually won the prize at the Lenaea with a play, the 'Ransom of Hector'. He died from the effects of a drinking-bout in celebration of this victory. His brother-in-law DIŌN, a man of culture and high ideals (see his life in Nepos and in Plutarch), had introduced Plato to him, but the philosopher's teaching met with no success, and there is a legend that when Plato departed after a visit to Syracuse, Dionysius contrived to have him sold into slavery, from which Plato's friends rescued him. It was Dionysius I who built the great wall enclosing Syracuse and the heights of Epipolae.

DIONYSIUS II succeeded his father, and was at first much under the influence of Dion, who again induced Plato to visit Syracuse, but apparently without good results, for Dion was banished from Sicily. The misrule of Dionysius II made him unpopular, and in 357 Dion was able to conquer Syracuse and expel Dionysius, but was himself assassinated in 353, though he had tried to provide Syracuse with a liberal constitution. The relations of Plato with Dion and Dionysius form the subject of several of Plato's Epistles

(see *Plato*, § 4). The death of Dion inspired the poem by Wordsworth that bears his name.

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... ered and captured by ... under Marcellus in 212; ... the Syracusans were aided ... of Archimedes (q.v.), who ... the city was taken.

Syracuse was probabl... Theocritus (q.v.).

Sy'rinx (*Sŭrigx*), see *P*...

Sy'rtĕs, two wide gul... of Africa, where the navigation was considered perilous in antiquity. The Greater Syrtis was off the coast of what we now call Tripoli, the Lesser off the coast of Tunis.

T

... speech. Tacitus succeeded Verginius Rufus as consul in 97 and was pro-consul of Asia *c.* 112–16.

Of his major works, the 'Histories' (q.v.), dealing with the reigns of the emperors from Galba to Domitian (a period

forming part of his own lifetime), were published *c.* A.D. 104–9. Of these we have only the first four books and part of the fifth, covering the years 69–70. The 'Annals' (q.v.), which deal with the earlier period from the accession of Tiberius to the death of Nero, were composed later, *c.* 115–17. The surviving books are I–IV and fragments of V and VI (Tiberius), XI–XVI (Claudius and Nero; XVI is incomplete). These works show Tacitus to have been one of the greatest of historians, with a penetrating insight into character and the great issues of the period, and an unrivalled gift of vivid and incisive presentment. The impartiality which he claimed was, however, affected by a strong bias against the oppressiveness of the imperial system; and the emphasis is thrown on its evil, rather than on its good sides. In his portrait of Tiberius in particular, he appears to have treated uncritically the evidence regarding the vices attributed to that emperor.

The work of Tacitus seems to have aroused little admiration in the times that immediately followed, and to have received little notice in the Middle Ages. Boccaccio possessed a partial manuscript of the 'Annals' and 'Histories'. Thereafter Tacitus became a subject of unfailing interest to historians and politicians.

Ta′gēs, the legendary founder of Etruscan augural lore. He is represented as a grandson of Jupiter, who sprang from the ploughed earth in the form of a boy, and taught the Etruscans the interpretation of lightning and other signs.

Tala′ssus (or TALASSIO, or other slightly modified forms), probably the name of an old Italian god of marriage, invoked in the word *Talasse* in the refrain of wedding-hymns. It occurs in Catullus, lxi. 127.

Tā′los (*Tălōs*) in Greek mythology, (1) a bronze monster, made by Hephaestus and given by him to Minos or Europa (qq.v.). He used to guard the shores of Crete, clutching to himself any strangers who landed there and either making himself extremely hot or leaping with them into a fire so that they were destroyed. His one vulnerable spot was a vein or tube of blood, and when he tried to drive away the Argonauts (q.v.) from the shores of Crete, Medea by spells contrived his destruction through this. Cf. the Talus of Spenser's 'Faerie Queene', Bk. V. i. 12.
(2) The nephew of Daedalus (q.v.).

Ta′naquil, the legendary wife of Tarquinius Priscus (see *Rome*, § 2, and *Tarquin*). She is said to have encouraged her husband's ambition, and, when he was murdered, to have played an important part in securing the succession of Servius Tullius, thus defeating the designs of the sons of Ancus Marcius.

Ta′ntalus (*Tantalos*), in Greek mythology, the father of Pelops (q.v.). For his sin (either in serving his son's flesh to the gods, or stealing their nectar, or revealing their secrets, according to various accounts) he was punished in Hades by being set, thirsty and hungry, in a pool of water which always receded when he tried to drink from it, and under fruit trees whose branches the wind tossed aside when he tried to pick the fruit. Another account of his punishment is that a great stone was suspended over his head, threatening to overwhelm him, so that he was prevented from enjoying the banquet set before him.

Tare′ntum, an important city and harbour on the SW. coast of Calabria (Brundisium lies opposite to it on the NE. coast), in the great gulf that bears its name. It was founded by Lacedaemonians in 708 B.C. and after quarrelling with Rome in 282 B.C. and provoking the war between Rome and Pyrrhus, it was finally conquered by Rome in 272. It played an important part in the Second Punic War, being captured by Hannibal and recaptured by Fabius Cunctator. It lay in very fertile country. Its honey, olives, scallops, wool, and purple dye were sung by Horace, its pine-woods by Propertius.

Tarpē′ia, in Roman religion, probably originally a goddess of the lower world, about whom an explanatory myth subsequently arose. For this see *Rome*, § 2. She may have been the guardian spirit of the Tarpeian Rock at the SW. corner of the Capitoline Hill, from which criminals sentenced to death were hurled; or of the *gens Tarpeia*. According to Varro she was a Vestal, and libations were offered annually to placate her spirit.

Tarquin (*Tarquinius*), the name of two of the semi-legendary kings of Rome, who are thought to have been Etruscans, Tarquinius Priscus ('the Elder', so named by Livy), and Tarquinius Superbus (so named on account of his tyrannical character). See *Rome*, § 2. Tarquinius Priscus is said to have been murdered after a reign of thirty-eight years at the instance of the sons of Ancus Marcius. His wife was named Tanaquil (q.v.). For legends relating to Tarquinius Superbus, see *Lucretia*, *Brutus* (*L. Junius*), and *Sibylline Books*.

Tarquin and the whetstone. According to Livy, Tarquinius Priscus, being opposed in a project by the augur Attus Naevius, asked him, in order to ridicule his art, whether

praised him as 'dimidiate Menander' and 'puri sermonis amator'. In the Middle Ages his comedies, in spite of their lax morality, were adapted by Hrotswitha, the abbess of the Benedictine convent of Gandersheim, for the use of her convent. Terence was much read in England in the 16th c. and even acted (e.g. the 'Phormio' by the boys of St. Paul's School before Cardinal Wolsey). His influence can be traced in early English comedy, and again

ment, retorts them against their authors, and finally sums up the Christian doctrines as opposed to those of the philosophers. Other treatises are devoted to regulating in minute detail the life of Christians in the midst of a pagan society, and show Tertullian's strong ascetic cast. He enjoined rules of life of great rigour, and refused pardon to persons, even though penitent, convicted of grave sin. At some period of his life he was won over to

are also distinguished by the number of columns on the front and back facades, as 'hexastyle', 'decastyle', &c. The whole temple was placed on a platform, approached by steps. The width of the temple was generally about one half its length, but there was great variety in the proportions, arrangement of columns, and details of design.

The earliest Greek temples, very primitive in construction, appear to date from the latter part of the 9th c. B.C. Religious architecture developed during the next three centuries, not only in Greece proper (especially at Delphi and Olympia), but also in Asia Minor (notably in the temples of Artemis at Ephesus and of Hera at Samos) and in Magna Graecia and Sicily (especially at Selīnus and Acragas). It reached its culminating point in the 5th c. in such temples as those of Aphaia at Aegina, of Bassae in the Peloponnese, and particularly in the group of temples erected on the Acropolis of Athens in the second half of the 5th c., the Parthenon, the Erechtheum, and the temple of Athene Nike (see *Acropolis* and *Parthenon*). The great architects of this period were Callicratēs, Ictīnus, and Mnēsiclēs.

§ 2. *Roman Temples*

The word 'temple' is derived from the Latin *templum*, which signified a quadrangular space marked out by the augurs, either on which to erect the *cella* or shrine of a god, or from which to take the auspices (see *Augurs*), or on which to carry on public business (e.g. the Rostra, q.v., and places where the Senate and popular assemblies met). A *templum* might also be a certain space in the sky, or the tent of an augur. A building consecrated to a deity was a 'templum' only if consecrated by the augur as well as by the pontiff. Otherwise it was merely an *aedes*. In the earliest temples that the Romans erected to the gods, they followed the Etruscan model, a quadrangular *cella* with columns in front of it; such was the early temple on the Capitol containing three *cellae*, for Jupiter, Juno, and Minerva.

Subsequently they imitated the various forms of Greek temple, introducing certain modifications, notably the circular temple (e.g. that of Vesta, perhaps a survival of the prehistoric form of hut, see Frazer on Ov. Fast. vi. 257), and the use of the arch, vault, and dome. A peculiarity of Roman temples is their high podium (or raised platform) with a flight of steps leading up to it at one end only. Pliny (N.H. xxxvi. 4) gives an impressive list of the masterpieces of Greek sculpture and painting that adorned the Roman temples in his day.

Te'rence (*Publius Terentius Āfer*) (195 or 185–159 B.C.), the second of the great Roman comedians whose works survive, was born at Carthage (not necessarily of a Phoenician family; it is more probable that he belonged to some African tribe). He was a slave, and was educated and freed at Rome by his owner, the senator Terentius Lūcānus. He received the patronage of Scipio Aemilianus (q.v.) and his circle, and it was said that they collaborated in his plays. An anecdote, perhaps apocryphal, relates that he appeared before Caecilius (q.v.) by order of the aediles to read his first play to him, when Caecilius was at dinner. Caecilius was soon so impressed that Terence was invited to the dinner.

Terence wrote six plays, 'Andria' (produced 166 B.C.), 'Hecyra' (165 and 160), 'Heauton Timorumenos' (163), 'Eunuchus' (161), 'Phormio' (161), 'Adelphoe' (160). They are dealt with herein under their titles. He then visited Greece, perhaps to gain personal knowledge of the people whom he presented in his dramas. He died in 159, but in what circumstances is unknown; according to one account he was lost at sea. There is a short life of him by Suetonius.

His plays with two exceptions are adapted from Menander, and he follows more closely than did Plautus his Greek originals, though sometimes combining portions of two plays. He thus represents scenes of the same Greek life as did Plautus, but without intermixture of Roman elements. But though the subjects (young men's love entanglements), and the characters are much the same as those found in some of the Plautine comedies, the spirit is different. Portraiture takes the place of caricature; the characters are more natural, less exaggerated, generally serious and sentimental; urbanity and courtesy prevail. There is none of the farcical element and little of the comic force and broad humour found in the plays of Plautus. Popular audiences found the comedies of Terence dull; they were suited for more cultivated circles. Their style is clear, simple, and finished. They contain many telling phrases which have become proverbial, such as 'quot homines, tot sententiae' ('Phormio'). The sung portion (*cantica*) is shorter than in the Plautine plays. There is less variety of metre; most of the verses are iambic or trochaic. The scansion is still mainly accentual. The prologues are for the greater part addressed to Terence's critics.

The works of Terence were much admired in antiquity; he is frequently quoted by Cicero and Horace. Caesar apostro-

phized him as 'dimidiato Menander' and 'puri sermonis amator'. In the Middle Ages his comedies, in spite of their lax

Boeotia. Terpander composed nomes

Terpsi'chorē, see *Muses*

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Ajax (q.v.). He was called Teucer (i.e.

§ 1. *Greek Texts*

book trade. But books were still scarce, and copies must often have been privately made. The form of the 5th c. manuscripts (see *Books*, § 2) written continuously without division of words or punctuation must have made it very difficult for a scribe, unless exceptionally educated, to avoid errors in copying. Bad copies became common. Dramatic works were subject to alteration by actors and producers, and in 330 B.C. Lycurgus, the Athenian statesman, carried a decree that an official copy of the works of the three great tragedians should be preserved in the public archives; there is no assurance that this official copy represented closely the original texts. There was at Athens in the 4th c. no school of criticism or philology to protect or recover their purity. Such a school was developed at Alexandria under the Ptolemies in the 3rd c., and another, at about the same time, at Pergamum (q.v.).

§ 2. *The Alexandrian School*

A large number of manuscripts were collected in the Alexandrian libraries. The first task was to catalogue them, and this was done by Callimachus (b. *c.* 310) in his 'Tables' (*Pinakes*), in which the works, it appears, were arranged in eight classes, Drama, Poetry, Legislation, History, &c. and attributed to their authors after inquiry into their authenticity. The authors whose works had survived in considerable bulk were then published in what were regarded as standard editions, together with separate treatises on the texts. These are probably the authors who were arranged by the critics in 'canons' (*kanones*) or lists, as typical representatives of their class. The principal scholars who carried out this work were Zenodotus (*fl. c.* 285), Aristophanes of Byzantium (*fl. c.* 195), and Aristarchus of Samothrace (*fl. c.* 180) (qq.v.). None of their writings survive except in excerpts found in later *scholia* (q.v.). Their first object was to detect and remove interpolations; in a less degree, and with increasing caution as knowledge increased, to introduce their own conjectures. The essence of their method was to respect the manuscript tradition. Their practice was carried on by their successors (see *Didymus*), though with less originality.

§ 3. *Greek texts in the Roman Age*

In the ensuing (or Roman) period, many of the readers of the ancient works were persons to whom Greek was a foreign tongue; and in consequence the demand was not so much for textual and literary criticism as for popular annotated editions, grammars and other aids to understanding antiquity. From the 2nd c. A.D., with the gradual extinction under the centralized rule of the Roman Empire of a society capable of understanding the ancient spirit of Greek culture, the texts of Greek literature entered to some extent on a period of decay. The demand for the old authors diminished, and their works in many cases disappeared or survived only in selections. Anthologies came into use and aided the process of disappearance. It must not be supposed that all the lost works which we lament to-day perished during this period. Many texts no longer extant, such as the complete Polybius and the 'Philoctetes' of Aeschylus and of Euripides, were still extant as late as the 10th c. But the old papyrus rolls (see *Books*, § 5) were wearing out and in the 4th c. A.D. began the transfer of their contents to vellum codices. Only those works which were considered valuable were chosen for this purpose. Thus certain plays of Aristophanes and a selection of the plays of the three tragedians, corresponding with those which have survived, were republished at this time. Such editions had a marginal commentary (*scholia*, q.v.), rendered necessary by changes in the Greek language. Treatises on various aspects of classical literature, accentuation, grammar, metre, language, were produced during the Roman period by such writers as Herodian, Julius Pollux, and Hephaestion (qq.v.).

§ 4. *Greek texts in the Byzantine Age*

This work was continued during the Byzantine Age (q.v.), and was far from useless. The lexicons of Hesychius, Suïdas, and Photius, the anthology of Stobaeus (including excerpts from five hundred writers), the poetical anthology of Cephalas (qq.v.), have preserved for us much that would have been lost. It was intelligent exponents of the past such as these, zealous collectors of manuscripts such as Arethas (see *Byzantine Age*), as well as the Greek wanderers and refugees of the 14th and 15th cc., who were the precursors of the Renaissance. Among the more important students of the latter part of this period, mention may be made of TZETZES (*c.* 1110–*c.* 1180), who wrote a long poem in accentual verse on miscellaneous literary and historical subjects (quoting more than 400 authors), a commentary on the 'Iliad', and other works giving valuable information on literary questions; and EUSTATHIUS, who was archbishop of Thessalonica 1175–*c.* 1192, wrote an important commentary on Homer, and endeavoured to protect the monastic libraries of his diocese. Although

the 2nd to the 12th cc. were on the whole a period of loss (owing principally to the

[illegible]

[illegible] of ancient Greek literature. The next important stage in its history is the revival of learning at Byzantium in the 13th–15th cc. The scholars of this period wrote new editions of the surviving classics in which they showed themselves rash and incompetent revisers, apt to alter texts to suit their ideas of metre, and the process of corruption that they introduced [illegible]

and a succession of scholars worked in this [illegible]

[illegible]

side of the authentic texts. This process was extended to later popular writers such as Virgil, and systematic recensions of their works became necessary, and were carried out with sound scholarship on the basis of the best manuscripts available, at least during the first three centuries of our era. The most important scholar associated with this period is M. VALERIUS

[illegible]

to stimulate the scholarly spirit and the copying of manuscripts. Their influence extended to Britain, and Anglo-Saxons in turn became missionaries and scholars. A special variety of Latin handwriting, known as 'Insular', is associated with the early scholarship of the British Isles. At the end of the 8th c. came the short-lived revival of learning in the monasteries organized by Charlemagne (742–814). Of this ALCUIN was the chief promoter. Alcuin (735–804) was born and educated at York, made the acquaintance of Charlemagne at Parma in 781, was placed by him at the head of a school attached to his court, and became abbot of Tours. He taught his monks to copy manuscripts; and France contributed greatly to the transmission of texts in the 9th and 10th cc. German monasteries under Charlemagne's revival also played an important part: many writers, e.g. Tacitus and Lucretius, would have entirely disappeared but for manuscripts preserved in these. Texts were copied with the greatest care by the monks of this period, notably at Bobbio and Monte Cassino, Cluny and Corbie; the work of the scribes was revised by the best scholars of the monasteries and special attention was paid to spelling, punctuation, and the collation of any available manuscripts. A legible script was in Charlemagne's time evolved in France, the 'Caroline minuscule', which is the parent of our modern writing and print. Our soundest texts—apart from the little that is attested by manuscripts of greater age—date from this time.

§ 7. *The Dark Ages*

The period from the 6th to the end of the 11th c. must be regarded, in the west, as a period of intellectual darkness, in spite of the efforts above described to keep alive here and there the flame of classical culture. During part of the period Hungarians were ravaging Germany and northern Italy; Danes were overrunning England; the Normans were established in France. The knowledge of Greek in particular had sunk to a low ebb in these centuries, although encouraged in the revival of Charlemagne. JOHANNES SCOTUS ERIGENA (*fl.* 850), who was a teacher at the court of Charles the Bald, is one of the few learned men of the period who shows some familiarity with the Greek language. The Latin author most frequently quoted and referred to is Virgil. The 'Aeneid' and 4th Eclogue were allegorically interpreted, and St. Paul was believed in Italy to have shed tears over Virgil's tomb. Terence was imitated in the moral plays of Hrothswith, abbess of Gandersheim (*fl.* 984). Ovid, as the poet of Love, was the popular Latin poet of the later Middle Ages. Horace, Lucan, Statius, Juvenal, and Persius were also known. The rhetorical and philosophical works of Cicero were often quoted (the 'Somnium Scipionis' as preserved by Macrobius was especially popular). Caesar, Livy, the elder Pliny, Sallust, the younger Seneca, Suetonius, and Valerius Maximus were also quoted, but less frequently.

§ 8. *Scholasticism*

Scholasticism, which was in essence an attempt to reconcile the doctrines of the Christian Church with Greek philosophical thought (particularly with Aristotle), and which became prominent from the latter part of the 11th c., involved a revival of interest in Greek literature, of a very limited character, that is to say as subservient to the study of logic. At this time and until the latter part of the 12th c. Aristotle was known in the West only in the Latin translations of, and commentaries on, a few of his works, by Boëthius and others. Plato similarly was known only through translations and Latin quotations. A great increase in the knowledge of Aristotle was brought about when the Arabic translations of his works by Avicenna (980–1037) and Averroës (1126–98) became known in Latin versions. Aristotle had long been studied by the Arabs, and Avicenna and Averroës were respectively his chief eastern and western exponents. Averroës, who was born at Cordova, wrote in Arabic abstracts of, and commentaries on, a number of Aristotle's works previously unknown in the west. Latin versions of these were made, chiefly at Toledo, from about 1200, and added greatly to the schoolmen's knowledge of the subject. From the latter part of the 13th c. the translations of Aristotle from the Arabic were superseded by translations made direct from the Greek. But ROGER BACON (*c.* 1214–94) censured the badness of all these Latin translations, and lamented the general ignorance of Greek. He himself wrote a Greek grammar and perhaps a lexicon. JOHN OF SALISBURY (d. 1180) the most learned schoolman of his time, author of the 'Metalogicus', in which the treatises of Aristotle on Logic are analysed, knew practically no Greek. BISHOP GROSSETESTE (d. 1253), an eminent promoter of Greek learning, probably himself had little familiarity with the language. THOMAS AQUINAS (*c.* 1225–74) though he cites many Greek authors, does not appear to have had any substantial knowledge of Greek. Latin was a living language for

church and school purposes, but it de-

scholars of the period being Gronovius

Revolution gave an opportunity for extensive collation. Bekker availed himself of this. He found that many received texts rested on an unsound foundation and that a mass of earlier material existed. He analysed existing manuscripts of an author, grouped them into families where one derived from another, but made the mistake of thinking that the oldest manuscript was necessarily the best; for a late manuscript may be a copy of a lost original and may be of superior value to its extant rivals though these are of older date than itself. Bekker was the editor of sixty volumes of Greek texts, and definitely improved these; he collated some 400 manuscripts. Lachmann went further than Bekker: he showed how, by comparison of manuscripts, it is possible to draw inferences as to their lost ancestors or archetypes, their condition, and pagination ('archetype' is the term used to signify the common ancestor from which two or more manuscripts have been copied). His most famous work was on Lucretius. He showed that the peculiarities of the three chief manuscripts all derived from a single archetype, containing 302 pages of 26 lines to the page, and enabled various transpositions to be made in the received text. GOTTFRIED HERMANN (1772–1848) should be mentioned for his valuable work on Greek metres and ammar, and for his editions of various reek poets.

Among the great modern scholars of Greek must also be mentioned RICHARD PORSON (1759–1808), son of the parish clerk of East Ruston in Norfolk, who by the help of various protectors was educated at Eton and Trinity College, Cambridge, and became Regius Professor of Greek at Cambridge. He advanced Greek scholarship by his elucidation of Greek idiom and usage, by his knowledge of Greek prosody, and by his emendation of texts.

For famous editions of collections of the classics, see *Editions*.

Thā'lēs (*Thălēs*) of Miletus (b. c. 624 B.C.), the founder of the first Greek school of philosophy (q.v., § 1), and one of the Seven Sages (q.v.). He is said to have travelled in Egypt, to have advanced geometry and astronomy, and to have predicted a solar eclipse. His explanation of the universe was that all things are modifications of a single eternal and imperishable substance, which he held to be water. Thales left no written works.

Thalē'tās, a semi-legendary Cretan poet, perhaps of the 7th c. B.C., who came to Sparta, in order, it is said, to quell an epidemic, and there composed paeans and hyporchemata (qq.v.) for the festiv is of importance as perhaps havin duced Cretan metres into Greek p

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Thea'genēs (*Theăgenēs*) ***and*** (*Chariklcia*), an alternative 'Aethiopica' of Heliodorus; se

Theatre.

§ 1. *The Greek Theat*

The Greek theatre appears t originally designed for the per dithyrambic choruses in hono sus. The centre of it was t

("dancing-place"), a circular space, in the middle of which stood the [illegible], or altar of the god. Beyond more than half of the orchestra, forming a kind of horseshoe, was the theatron ("seeing-place"), the circular tiers of seats, generally cut out of the side of a hill, [illegible]. Behind the orchestra and facing the audience was the skene, originally a wooden structure, a booth with three doors, through which, when the drama had developed from the [illegible] chorus, the actors made their entrances. In front of this in course of time was probably added a stage, somewhat raised above the level of the orchestra. A certain contrivance (*mechane*, machine), probably a sort of crane, served for the appearances of gods high above the stage. There was a device by which what was [illegible] behind the scene could be revealed to the spectators (e.g. in Aesch. 'Agamemnon' (Clytemnestra standing over the dead bodies of Agamemnon and Cassandra). This (known as the [illegible]) was probably a platform on wheels which could be rolled out through the central door of the skene. By an other convention a change of scene (such as occurs in Aesch. '[illegible]' and a few other tragedies) was indicated by means of large triangular prisms ([illegible]) turning on pivots, on each face of which was represented something such as a tree, typical of a particular kind of scenery. The [illegible] between the skene and the orchestra on either side, [illegible] the orchestra; the [illegible] [illegible] the [illegible] of the [illegible]. At some later date the wooden structures [illegible] were replaced by stone. There was no curtain. The large theatres were open to the sky, but the Odeum (q.v.), for musical performances was a smaller structure with a roof. For the actors and their dress, see under Comedy, § 2, Tragedy, § 2. See also Dionysus (Theatre of).

Glimpses of the lighter side of theatre-going may be found in the 'Characters' of Theophrastus: the [illegible] man who takes his sons to the theatre [illegible] the play; the [illegible] man who avails himself of a free [illegible] his children; the shameless man who takes advantage of his foreign guests to get [illegible] who fell asleep during the play and was left alone in the theatre when the [illegible]

[illegible]

Revolution gave an opportunity for extensive collation. Bekker availed himself of this. He found that many received texts rested on an unsound foundation and that a mass of earlier material existed. He analysed existing manuscripts of an author, grouped them into families where one derived from another, but made the mistake of thinking that the oldest manuscript was necessarily the best; for a late manuscript may be a copy of a lost original and may be of superior value to its extant rivals though these are of older date than itself. Bekker was the editor of sixty volumes of Greek texts, and definitely improved these; he collated some 400 manuscripts. Lachmann went further than Bekker: he showed how, by comparison of manuscripts, it is possible to draw inferences as to their lost ancestors or archetypes, their condition, and pagination ('archetype' is the term used to signify the common ancestor from which two or more manuscripts have been copied). His most famous work was on Lucretius. He showed that the peculiarities of the three chief manuscripts all derived from a single archetype, containing 302 pages of 26 lines to the page, and enabled various transpositions to be made in the received text. GOTTFRIED HERMANN (1772–1848) should be mentioned for his valuable work on Greek metres and grammar, and for his editions of various Greek poets.

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Tha'myris (*Thamuris*), a legendary Thracian or Delphian poet and musician, an early victor in a contest at Delphi, where he sang a hymn in honour of Apollo. According to Homer (Il. ii. 594 et seq.) he met the Muses at a place called Dorion in Messenia and challenged them in song: 'but they in their anger maimed (i.e. perhaps 'blinded') him, moreover they took from him his high gift of song, and made him to forget his harping.' The myth perhaps reflects the early introduction of religious poetry into the Peloponnese. Milton (P.L. iii. 35) refers to

Blind Thamyris and blind Maeonides.

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Thā'sos (*Thăsos*), a rocky island off the coast of Thrace, first occupied by Phoenicians and later (at the end of the 8th c.) colonized by Parians (see *Archilochus*). It became wealthy from its own gold mines, and from the mines which its inhabitants worked on the neighbouring mainland. It joined the Delian Confederacy (see *Athens*, § 4) but twice revolted. It passed under the dominion of Sparta and then of Philip of Macedon, and was freed by the Romans. It was the birthplace of Polygnotus (q.v.).

Theaete'tus (*Theaitētos*), a dialogue by Plato dealing with the nature of knowledge. In the introductory scene, Theaetetus himself (he was an Athenian mathematician) is reported to have been brought home mortally wounded from the Corinthian War, in which he has shown great gallantry. This recalls a conversation between him, as a young man, and Socrates, and this conversation, which a friend relates, furnishes the substance of the dialogue. Various definitions of knowledge are considered, such as that 'knowledge is sensible perception', but are all found wanting; the problem is left unresolved, and is resumed in the 'Sophist' (q.v.). In the course of the dialogue we have Socrates' famous comparison of himself to a midwife, who brings to birth the thoughts of others.

Thea'genēs** and **Chariclē'a (*Theăgenēs*) and (*Charikleia*), an alternative title of the 'Aethiopica' of Heliodorus; see *Novel*.

Theatre.

§ 1. *The Greek Theatre*

The Greek theatre appears to have been originally designed for the performance of dithyrambic choruses in honour of Dionysus. The centre of it was the *orchēstră*

heeled shoe. There was a dearth of actors till well into the 2nd c. B.C. Parts had to be doubled; Plautus had only three to five actors, which accounts for some awkward passages in his plays.

Thē'baid (*Thēbāis*), a Latin epic poem in twelve books of hexameters by Statius (q.v.). The author spent twelve years on the work and published it about A.D. 92.

The subject is the expedition against Thebes in support of the attempt of Polynices to recover the throne from his brother Eteocles (see *Oedipus*). The first three books deal with the preliminaries of the war—the arrival of Polynices and Tydeus at Argos, the embassy of Tydeus to Thebes and the attempt to destroy him in an ambush (one of the best passages in the poem), and the prophecy of Amphiaraus. Books IV, V, and VI include the consultation of the seer Tiresias, the Argive march on Thebes, the episode of Hypsipyle (q.v.), and the funeral games for the child Opheltes. With Book VII the fighting begins, after a vain attempt by Jocasta at mediation. Amphiaraus is swallowed up by the earth. The fighting continues through Books VIII, IX, and X, with many incidents—the death of Ismene's lover Atys, the grim episode of Tydeus and Melanippus, the feats of Hippomedon, the devotion of Menoeceus, the death of Capaneus by a thunderbolt. Book XI contains the fatal combat of Eteocles and Polynices, Creon's refusal of burial to the latter, and Jocasta's suicide. Book XII completes the story with the burial of Polynices by his wife and Antigone, the intervention of Theseus, and the death of Creon. At the end, Statius takes leave of his long task, and with a humble reference to Virgil speculates whether his own work will endure.

Statius follows epic tradition in adopting the machinery of divine interference, and in his catalogues of the forces, funeral games, &c. He imitates Virgil in incidents and language. And there is an excess of mythological lore. The occasional vigorous pieces of narrative hardly carry the reader through the tedium of a long poem.

Thē'bais (Gk. *Thēbāis*, L. *Thēbāis*), see *Epic Cycle* and *Thebaid*.

Thebes (*Thēbai*), (1) the principal city in Boeotia. For its early legendary history see *Cadmus*, *Antiope*, and *Oedipus*. In historical times Thebes first comes into prominence as supporting the Persian cause in the Persian Wars (q.v.) and supplying a base from which Mardonius acted in the campaign of Plataea. She became the leader of the confederacy of Boeotian towns (for its constitution see under *Boeotia*) and the bitter enemy of Athens, which supported Plataea, a Boeotian town, in its refusal to yield its independence. By her seizure of Plataea in 431 Thebes precipitated the Peloponnesian War; in 424, by her victory at Delium, she defeated the plan of Demosthenes for the subdual of Boeotia; and Thebes was one of the States which, on the fall of Athens in 404, urged the destruction of the city. After the Peloponnesian War came the period of rivalry of Thebes and Sparta for the supremacy in Greece, a struggle in which, under the leadership of Pelopidas and Epaminondas (qq.v.), Thebes gained the advantage and a temporary hegemony (see *Sparta*, § 4). Not only did she repress and humiliate Sparta, but she extended her power in the north, bringing parts of Thessaly under her protectorate and establishing her authority at the court of Macedon (see *Pelopidas*). It was at this time (368 B.C.) that Philip, the youngest son of Amyntas, king of Macedon, was sent as a hostage to Thebes and brought up under Epaminondas. The death of the latter at the battle of Mantinea (362, see *Sparta*, § 4) brought the hegemony of Thebes to an end. She promoted the designs of Philip of Macedon (q.v., § 3) on Greece by inviting his interference in the struggle between the Amphictyonic League and Phocis; but at a later stage, when in 338 Philip was threatening Athens, Thebes, dreading the effect on herself which the subjugation of her neighbour would entail, allied herself with Athens and suffered with her the defeat of Chaeronea. Philip dissolved the Boeotian Confederacy and established a Macedonian garrison in the citadel of Thebes. Shortly after the accession of Alexander the Great (q.v., § 1) the Thebans revolted, but Alexander descended swiftly upon them and carried Thebes by assault. By decision of the congress at Corinth the detested city was razed to the ground (335). It was rebuilt by Cassander (see *Macedonia*, § 2) and existed throughout Roman times.

Pindar (q.v.) was born at Thebes; Corinna (q.v.) at Thebes or Tanagra. In the destruction of Thebes, the house of Pindar was spared by Alexander's order. This incident is referred to in Milton's sonnet 'When the assault was intended to the city'.

See also *Cadmea*.

(2) The Greek name of a city of Upper Egypt, on the site of which now stands the village of Luxor. It became the capital at the time of the 12th dynasty (c. 2000 B.C.), supplanting Memphis, the earlier capital, and attained great splendour

... and by Nonos and ...

... issuing from each gate. It is now famous for the remains of its great temples and its royal tombs.

The'mis, according to Hesiod a Titaness ... In Homer she is an officer of ...

... formally surrendering ... the British, compares himself to Themistocles at the hearth of Admetus.

Theocly'menus (*Theoklūmenos*), in Greek mythology (1) a seer, descended from ... *Odyssey* (under ... Euripides' play).

... (*fl.* c. 270 B.C.) ...

Theodo'sius, see *Britain*, § 2.

Theo'gnis, of Megara, an elegiac poet, who flourished probably in the second half of the 6th c. B.C., at a time of violent political strife between the aristocracy and the plebeians of his city. Theognis himself was an aristocrat, and the poems attributed to him, of which we possess some 1,400 lines, reflect the vicissitudes of the struggle. The best-known part of his work consisted of 'Elegies to Kyrnos', a young friend. They are moral exhortations enjoining piety and moderation in conduct, philosophical reflections on life and its evils, and expressions of hatred and contempt for the populace, frequently marked by energy and passion. The text that has come down to us is very corrupt.

Theo'gony (*Theogoniā*), a poem in hexameters attributed by many authorities in antiquity and in modern times to Hesiod, while others (in particular Pausanias) think it the work of an imitator.

The poem (which refers in its exordium to Hesiod apparently as an earlier writer) recounts the mythological history and genealogy of the gods, beginning with primordial Chaos, followed by Uranus and Ge (qq.v.) and their children (the Titans, Cyclopes, and other giants), Cronus (q.v.) and his children, the advent of Zeus to power by the defeat of the Titans and of the monster Typhoeus (q.v.), and a list of the offspring of Zeus and various goddesses. The remainder of the poem (from line 929), perhaps consisting of later additions, forms a continuation of divine genealogy, in which are enumerated with less method the children of various unions of gods with goddesses, and of gods and goddesses with mortals. The last two lines (beginning, *Νῦν δὲ γυναικῶν φῦλον ἀείσατε*) point to the 'Catalogue of Women' (q.v.) as a sequel, but they may be a connecting link added later.

The'ōn of Alexandria (5th c. A.D.), a philosopher and mathematician, the last known member of the Museum (q.v.), and father of Hypatia (see *Neoplatonism*). There were others of the same name, notably a grammarian who flourished under Augustus.

Theophra'stus (*Theophrastos*) (c. 371–c. 287 B.C.), of Eresus in Lesbos, the pupil and friend of Aristotle and his successor as head of the Peripatetic school of philosophy. He was the teacher of Dinarchus and of Demetrius of Phalerum (qq.v.). He wrote in Greek on a great variety of subjects, and we still possess his 'Inquiry into Plants' (*Historia Plantārum*) and 'Growth of Plants' (*De Causis Plantarum*), a short treatise on 'Metaphysics', and numerous fragments from other philosophical and scientific works. His treatise 'On Style' was studied and quoted by Cicero. He is best known by a minor work, his 'Characters' (*Charactēres*, i.e. 'distinctive marks') in thirty chapters, perhaps an abridgement of a larger work, in which he describes with remarkable vivacity and keenness of observation various types of contemporary character. Each 'Character' consists of the definition of some failing, such as tactlessness, followed by a list of the things that the tactless person will do. This has its humorous side, in the absurd results of the various failings, simply stated with restrained and unobtrusive art, as when at bedtime the children of the loquacious man say to him 'Talk to us, daddy, that we may go to sleep.' The 'Characters' delineate in a concise form types that Menander was at about the same time presenting in the New Comedy, and they incidentally throw an amusing light on contemporary life at Athens. They were intended as aids to the study of rhetoric. As a work of literature, they were revived by the Latin translation and commentary of Casaubon (1529). They had a considerable influence on 17th c. English literature and were imitated by various authors, notably by Joseph Hall ('Characters of Virtues and Vices', 1608), Sir Thomas Overbury ('Characters', 1614), John Earle ('Microcosmographie', 1628), and by Samuel Butler (1612–80). In France they were imitated by La Bruyère (1645–96) in his famous 'Caractères'. The will of Theophrastus, making provision for the continuance of the Peripatetic school, is preserved in Diogenes Laertius.

Theopo'mpus (*Theopompos*), of Chios, born in 376 B.C., a pupil of Isocrates, a successful sophist, and the friend of Philip and Alexander of Macedon. In spite of an agitated life (he was exiled from Chios, restored, and re-exiled, and barely escaped death at the order of Ptolemy I) he wrote much, especially a 'Hellenica' (history of Greece, 411–394) and a vast 'Philippica' (history of Philip of Macedon). Only fragments of his work survive.

Theo'ric Fund. The *Theōrikon* was a grant of two obols distributed to the poorer citizens of Athens to enable them to pay for admission to the theatre at the Dionysiac festivals. It was introduced in the time of Pericles, suppressed when Athens was impoverished by the misfortunes of the Peloponnesian War, and revived by the demagogue Agyrrhius in 394 (when the grant was raised to one drachma a head). Under the administration of

Eubulus (q.v.), all surplus of revenues was

Museum a Greek vase of about 480 B.C. in which the Dioscuri (q.v.) are repre-

favoured of the Greeks who formed the

The'seus, in Greek mythology, son of

king of Athens, son

Poseidon (q.v.), and

of Pittheus king of

Troezen. When Aegeus left Aethra at Troezen, he placed his sword and sandals

Theseus was now king of Athens. He defeated an invasion of the Amazons, and the Amazon queen Hippolyte (or Antiope) became his wife. Their son was Hippolytus. Later Theseus married Phaedra, sister of Ariadne (for the tragic story of her love for Hippolytus, see under the name of the latter). When Creon refused burial to the dead chieftains who had unsuccessfully attacked Thebes (see *Oedipus*), Theseus espoused the cause of Adrastus, marched with an army against Creon, and gave burial to the slain. See also under *Oedipus at Colonus*. Theseus was a friend of Heracles (q.v.) and gave him asylum after he had killed Megara and his children. He is also represented as the friend of Pirithŏus (see *Centaurs*), king of the Lapithae; he even descended with him to Hades to help him to carry off Persephone. For this crime he suffered imprisonment in Hades until rescued by Heracles. He is also said to have carried off Helen when she was a child; but she was rescued by her brothers Castor and Pollux (see *Dioscuri*). Theseus was finally driven from Athens by rebellions, took refuge in Scȳros, and died or was murdered there. After the Persian Wars, Cimon (q.v.) in obedience to an oracle, brought home from Scyros the bones of a gigantic man, which he believed to be those of Theseus, and buried them at Athens in a sanctuary, the Theseum, which became famous. The name has been given traditionally to a small and well-preserved temple NW. of the Acropolis, on which are sculptured scenes from the life of Theseus; but this temple is thought to have been a shrine of Hephaestus.

Theseus, though probably a purely legendary person, was believed by the Athenians to have been one of their early kings; they attributed to him the 'Synoecism' or union of the scattered Attic communities in a single state. There is a life of him by Plutarch, who brings together the various legends.

Thesmopho'ria, see *Festivals*, § 5.

Thesmophoriazū'sae (*Thesmophoriazousai*, 'The women celebrating the Thesmophoria'), a comedy by Aristophanes, produced in 411 or 410 B.C.

The women are about to celebrate their private festival, the Thesmophoria, from which men were excluded. Euripides has learnt that, angered at his revelations of their characters and misdeeds, they intend to plot his death. He tries to persuade the effeminate poet Agathon to disguise himself as a woman, attend the rites, and plead the cause of Euripides. Agathon refuses. Whereupon Mnēsilochus, a comic elderly relative by marriage of Euripides, gallantly offers himself in his place. He is shaved and suitably accoutred, and goes to the ceremony. Speeches are made against Euripides; Mnesilochus takes up his defence by pointing out how much worse things he might truthfully have said about women. The general indignation he causes is interrupted by the arrival of news that a man has got into the festival in disguise. Search is made and Mnesilochus is discovered and put under guard. Imitating a hero of Euripides, Mnesilochus writes a message on a votive tablet of the temple and throws it out. He assumes the character of Helen, and Euripides appears as Menelaus; there is a recognition scene, all in good Euripidean style, but the guard prevents the reunion of the pair. A Scythian policeman now arrives and ties up Mnesilochus. Euripides appears as Perseus, and Mnesilochus becomes the Andromeda of Euripides' tragedy, tied to her rock; but the policeman stops the attempted rescue. Euripides now proposes terms to the women; he will never again speak ill of them if they will release his relative. They agree. But the Scythian remains to be dealt with. This is accomplished through a pretty dancing-girl, who lures away the policeman from his duty, and Mnesilochus escapes.

Thesmo'thetae (*Thesmothetai*), see *Athens*, § 2 and *Judicial Procedure*, § 1.

The'spis, a semi-legendary Greek poet connected with Īcaria in Attica, who flourished about 534 B.C. (when he is recorded as having been victor in a contest). He is said to have introduced an actor into performances which had hitherto been given by a chorus alone, this actor impersonating a legendary or historical character and delivering a previously composed speech. He was generally regarded by authors later than Aristotle as the inventor of tragedy. Horace (A.P. 275–7) records a tradition that Thespis took his plays about on wagons to be acted by persons with their faces smeared with wine-lees. It is also said that he introduced the use of linen masks. Though there may be some truth in the tradition about the wagons, the statement regarding wine-lees may arise from confusion as to the origins of tragedy and comedy (qq.v.). It has been suggested (Pickard-Cambridge) that the name 'Thespis' is an assumed name, suitable for a poet, derived from Od. i. 328–9, *Τοῦ δ' ὑπερωιόθεν φρεσὶ σύνθετο θέσπιν ἀοιδὴν | κούρη Ἰκαρίοιο.*

Thessaly (*Thessaliā*), the largest division of Greece, in the NE. of the country, bounded on the N. by the range of moun-

tains which terminates on the Aegean with ...

the invasions of 'Pelasgians' (see *Migrations*). By these invasions the early inhabitants were reduced to the condition of serfs or vassals, the rulers and nobility belonging to the conquering race. In historical times we find Thessaly broken up into a number of principalities, organized at times in a league, and at times attempting to push their influence southwards. The Thessalians submitted to Xer...

... ian control and ultimately was incorpor...

... Thraso, the braggart soldier in Terence's 'Eunuchus' (q.v.). The Elizabethan adjective 'thrasonical' (e.g. 'Caesar's thrasonical brag of "I came, saw, and overcame"', Shakespeare, 'As You Like It', v. ii. 31) is derived from this character.

Thrasybū'lus (*Thrasuboulos*), ... of Miletus; see *Miletus* and ...

(2) An Athenian naval comma...

with Thrasyllus led the reaction in the ...

Arginusae (q.v., 406). There is a life of Thrasybulus by Nepos.

Thrasy'llus (*Thrasullos*), see *Thrasybulus* (2).

Thrasy'machus (*Thrasumachos*) of Chalcēdōn in Bithȳnia, a teacher of rhetoric who flourished in the last quarter of the 5th c. B.C. He rendered service in the ...

... of Plato.

... Thucydides, and not even these can do so without occasional reference to a grammatical commentary'. Quintilian speaks of the history as 'close in texture, terse, ever eager to press forward'. Thucydides himself describes it (i. 22) as 'a possession for all time'—κτῆμα ἐς αἰεί ... composi...

what was said by participants in the events (Thucydides' exile gave him opportunities for appreciating the point of view of each of the combatants). The history remained unfinished (it breaks off amid the events of 411). It is preceded by introductory chapters tracing the history of the Hellenic race from earliest times. Among noteworthy passages and sections of the work may be mentioned Pericles' Funeral Oration over the Athenians who had first fallen in the war (ii. 35–46), which includes the noble exhortation to courage —τὸ εὔδαιμον τὸ ἐλεύθερον, τὸ δ' ἐλεύθερον τὸ εὔψυχον κρίναντες, 'judging freedom to be happiness, and courage to be freedom'; the account of the plague at Athens (ii. 47–54); the Melian Dialogue (q.v., v. 85–113); and the Sicilian Expedition (vi and vii).

(2) Son of Melēsias, and son-in-law of Cimon (q.v.), a leader of the oligarchical party at Athens who came into acute conflict with Pericles over the question of the right of Athens to employ the tribute of the Delian confederates for her own purposes. He was ostracized in 443.

Thūrii (*Thourioi*), a Greek colony founded in 443 B.C. in Lūcānia, in the neighbourhood of Sybaris (q.v.), which had been destroyed about 510. The descendants of the Sybarites who had then been driven out asked the assistance of Sparta and Athens to refound their city. Under the direction of Pericles, Athens consented. Pericles decided to give the new colony a Panhellenic character, and invited the other Greek states to take part in its foundation. Citizens from many states that were friendly to Athens joined the expedition, and the new city was elaborately organized. Herodotus was among the colonists, and Protagoras (q.v.) revised its constitution. It became very prosperous and a centre of Athenian culture. Later, during the Peloponnesian War and after it, Thurii showed ingratitude and hostility to Athens.

Thye'stēs (*Thuestēs*), see *Pelops*.

Thyestes, a tragedy by Seneca the Philosopher, dealing with the gruesome revenge of Atreus upon his wicked brother (see *Pelops*). No corresponding Greek play is extant, but the theme had already been dealt with by three Roman writers, Ennius in his 'Thyestes', Accius in his 'Atreus', and Varius in his 'Thyestes' (for this last famous play, see *Varius*).

Ti'ber (*Tiberis*, also *Tibris* and *Tybris*), the chief river of central Italy, rising in the Apennines and flowing in a generally southerly direction between Etruria on the one hand and Umbria, the country of the Sabines, and Latium on the other. The old name of the river was *Albula*. Rome stood on its left bank, about 14 miles from its mouth at Ostia. See *Tiberinus*.

Tiberī'nus, according to Roman tradition an early king of the country, who was drowned in the Tiber, which derived its name from him. Also the name of the river-god of the Tiber. This god was highly honoured on account of the importance of the river to the welfare of the State. He had a shrine on the island in the Tiber opposite ancient Rome. He appears to have been known also under the cult name *Volturnus* ('rolling river') and to have had a festival the *Volturnālia* on 27 August.

Tībē'rius (*Tibĕrius Claudius Nĕrō Caesar*), born 42 B.C., Roman emperor A.D. 14–37, son of Tiberius Claudius Nero and Livia, and stepson of Augustus. See *Julio-Claudian Family* and *Rome*, § 10. He married first Vipsānia Agrippīna, and after being obliged by Augustus to divorce her, Jūlia the emperor's daughter (qq.v.).

Tibu'llus, ALBIUS (*c.* 60–19 B.C.), a Roman elegiac poet who formed part of a group under the patronage of M. Valerius Messalla (q.v.), standing somewhat apart from the court poets of the day. He was a friend of Horace, who addressed to him a charming Epistle (I. iv). Two books of the poems of Tibullus, known in ancient times as 'Dēlia' and 'Nemesis' from the names of the women celebrated therein, were published in his lifetime. They are marked by quiet charm and tenderness and their theme is love, peace, and rural simplicity; one poem, in honour of his patron Messalla, celebrates also the glory and prosperity of the Roman Empire. A third book, published after his death, contains some posthumous pieces and also works by other hands (probably by members of the circle of Messalla), notably elegies by one Lygdamus, possibly Propertius's freedman of that name; and six short pieces by Sulpicia, a niece of Messalla, on her passion for her lover Cērinthus, a significant testimony to the freedom which the young women of the upper classes at Rome enjoyed at this time.

Ti'bur, the modern Tivoli, an ancient Latin town, sixteen miles NE. of Rome. Many rich Romans had villas there, the most famous of which was the great villa of Hadrian (q.v.). Horace writes of Tibur (Od. II. vi. 5):

Tibur Argeo positum colono
Sit meae sedes utinam senectae,

referring to a legend that it was founded by Greeks. Juvenal had a farm there.

'cerebrum comminuit'; and Virgil's 'Talis Hyperboreo septem subjecta trioni', for 'septemtrioni' (Georg. iii. 381).

abstract of the work see *Cicero*, § 5.

Torch-race (*Lampadēdromiā*), a form of contest held at the Panathenea and at certain other Greek festivals, notably those of the fire-gods Prometheus and Hephaestus. It was run, according to

by teams from each tribe as a relay-race. At the festival of the Thracian goddess

citizens.

Toreutic Art, the art of embossing or

the famous Vaphio gold cups, found in a beehive tomb in the neighbourhood of Sparta, with designs representing men

mains unknown at the present day.

Torquā'tus, see *Manlius Torquatus*.

Tra'bea, see *Clothing*, § 3.

Trachi'niae (*Trāchiniai*), a tragedy by

As she reflects over her anxious lot, a

Deianira discovers that to one of these, Iole, daughter of Eurytus, Heracles has

presently her old nurse appears to say that she has taken her own life. The dying Heracles is borne home, and bids Hyllus carry him to Mt. Oeta and there burn him on a pyre before the agony returns. Thereafter Hyllus is to wed Iole. Hyllus reluctantly consents, bitterly reproaching the gods for their pitiless treatment of his father.

The scene is at Trāchis (in Phōcis), and the title is taken from the chorus of Trachinian maidens.

Trade, see *Athens*, § 10, and *Rome*, § 13.

Tragedy.

§ 1. *The origin of Greek Tragedy*

The general purport of what Aristotle says in the 'Poetics' (q.v.) on the origin of tragedy is that it was developed out of the improvised speeches of the leader of the dithyramb (q.v.), with the satyric drama (q.v.) as an intermediate stage. This view has been widely accepted, but is contested by some authorities as difficult to reconcile with the evidence of the facts. Aristotle, it is said, may have been theorizing from what he knew of the dithyramb and satyric drama in his own time, and of the primitive dithyramb, whose leader (ἐξάρχων) might well have been transformed into an actor (ὑποκριτής). It is more probable, according to this view, that dithyramb, satyric drama, and tragedy each followed its own line of development, and that the origin of tragedy is to be sought in an elementary choral and rustic form of drama in use in the villages of Attica; that Thespis (q.v.) introduced into this an actor's part, and that it was adopted in the second half of the 6th c. B.C. at the Great Dionysia at Athens. With this rustic drama was probably fused a solemn lyric element from the choral Dionysiac songs, invented it is said by Arion (q.v.) and developed in the Peloponnese, particularly at Sicyon. The subjects of tragedy, as of the dithyramb, were probably at first connected with the story of Dionysus; later their range was extended to include the stories of heroes; they were only rarely drawn from history. We have the record of only one tragedy (by Agathon, q.v.) where plot and characters were entirely imaginary.

The word tragedy (τραγῳδία) appears to be derived from *tragōdoi* (τραγῳδοί) meaning probably a chorus who personated goats, or danced either for a goat (*tragos*) as prize or around a sacrificed goat. The later sense of the words 'tragedy', 'tragic', [illegible] result from the sorrowful charact[illegible] deal[illegible] with in plays know[illegible]

§ 2. *Performance of Greek tragedies*

The representation of tragedies in Attica was an incident of public worship and, until the Alexandrian period, appears to have been confined to the festivals of Dionysus. They were performed, that is, in winter and early spring, 'the season when the world is budding but there is not enough to eat' (Alcman), a period of anxiety in a primitive community, of longing that the spirit of vegetation may duly be reborn, and of consequent intercession. The altar of the god stood in the centre of the *orchestra* (see *Theatre*, § 1). It is important to remember that plays could not, as in present times, be seen on any day of the year. The principal production of new tragedies was at the Great Dionysia (see *Festivals*, § 4), on which occasion, during the 5th and 4th c., three poets were allowed to compete, each poet presenting (until the later part of the 4th c.) three tragedies and one satyric play. These four plays (tetralogies) might be connected by community of subject, but rarely were so. Tragedies were produced also at the Lenaea. The representations were organized by the magistrates and the cost borne by the *choregi* (see *Chorus*). The contests were decided at first by popular acclamation, later by judges (probably five) chosen by lot from an elected list. The poet and *choregus* whose plays were successful were rewarded with a crown. The best actor among the protagonists (see below) also received a prize. Only Athenian citizens were allowed to take part in the chorus, though metics (q.v.) were at a later date admitted to it at the Lenaea.

Greek tragedy, as its history indicates, contained two elements, choral and dramatic. The former was expressed in a variety of lyric metres, arranged in strophes and antistrophes, occasionally with epodes (qq.v.) added; the latter mainly in iambic trimeters (see *Metre*, § 2). The chorus was drawn up in a rectangular form (as distinguished from the 'circular chorus' of the dithyramb) and its movements were based on this arrangement. It was accompanied on the flute. Its principal dance, known as *emmeleia*, was of a dignified character. The number of persons in the chorus appears to have been twelve in most of the plays of Aeschylus (whether the chorus in the 'Suppliants' comprised all the fifty daughters of Danaos is uncertain), and to have been increased to fifteen by Sophocles. Choruses continued to form a part of tragedies through the 5th and part at least [illegible] 4th cc., after choruses in Comedy [illegible]; but their precise [illegible]

To the single actor of Thespis, Aeschylus added a second. From the time of Sophocles, the parts were distributed among three actors, the *protagonist*, deu-

(*d*) *stasima*, songs of the chorus 'in one place', i.e. in the orchestra, as opposed to the *parodos* when the chorus was entering. They were originally reflections or expres-

daptations from the Greek. Naevius (q.v.), his younger contemporary, appears to have been the first to compose, besides tragedies on Greek subjects, *fabulae praetextae* (q.v.), dramas whose themes were drawn from Roman history or legend. His successors Ennius, Pacuvius, and Accius (qq.v.) also wrote occasional *praetextae* among tragedies modelled on Greek originals. After them Roman tragedy declined, and there was no important tragedian in the later years of the Republic. Under Augustus, Asinius Pollio (q.v.) wrote tragedies which have perished, as have also the 'Medea' of Ovid and the 'Thyestes' of Varius Rufus, both of them popular plays praised by Quintilian. To the age of Nero belong the highly rhetorical tragedies of Seneca (q.v.); like most of his predecessors he borrowed his subjects from Greek sources, and it is improbable that his tragedies were intended for the stage. The ordinary metre of Roman tragedy was the iambic trimeter (see *Metre*, § 5); this was used in dialogue. The sung portions were in simple lyrical metres adapted from the Greek. The chorus, when there was one, appeared on the stage, not as in Greek tragedy in the *orchestra*, and could take a greater part in the action of the play.

Horace in his 'Ars Poetica' (q.v.) seemed to look forward to a national drama; but the conditions were unfavourable to the development of tragedy. The performance of tragedies was not at Rome, as at Athens, a religious solemnity; there was no great homogeneous audience in sympathy with the poet; Greek themes did not greatly attract the Roman spectator; and tragedies on Roman themes were comparatively few. Tragedy at Rome was moral and didactic in purpose, inculcating energy and fortitude, and was also valued for its displays of oratory, and occasionally as appealing to national or political sentiment. But it does not appear to have produced any great original conceptions or the subtlety and character-drawing of its Greek prototype (though Quintilian rated the lost 'Thyestes' of Varius as equal to any Greek tragedy). The extinction of political life under the empire, by rendering the choice of Roman subjects increasingly difficult and dangerous, was a further influence unfavourable to the growth of Roman tragedy.

See also *Theatre* and *Drama*.

Trage'laphus, (*Tragelaphos*), see *Monsters*.

Trā'jan (*Marcus Ulpius Trājānus*), Roman emperor A.D. 98–117 (see *Rome* § 11), of Spanish birth, a great soldier, simple and unassuming, conqueror of the Dacians, whose territory he constituted a Ron[illegible] He also conquered a larg[illegible]pire, capturing [illegible] reached the Persian Gulf in the course of his expedition. Among his public works at Rome were the construction of the Forum of Trajan, where the Column of Trajan commemorated his campaigns (see *Forum Trajanum*), and the foundation of the library known as the *Bibliothēca Ulpia*. He showed great care for the welfare of Italy and the provinces. Pliny the Younger (q.v.) delivered a '*Panegyric*' on him, and when governor of Bithȳnia corresponded with him.

Trebe'llius Po'lliō, see *Historia Augusta*.

Tre'sviri capitā'lēs and **Tre'sviri Monētā'lēs,** see *Vigintivirate*.

Tri'ad, in Greek poetry, a group of three lyric stanzas, of which the first two, the strophe and antistrophe, are symmetrical (i.e. correspond in metre), the third, or epode, is on a different model. The epodes, in Pindar at least, correspond to one another. This method of writing, which broke the monotony of a long series of similar stanzas, was introduced by Stesichorus, and followed by Simonides and Pindar.

Tribōniā'nus, of Sidē in Pamphylia, a great jurist and quaestor of the palace under Justinian, the compiler of the 'Corpus Juris Civilis'. See *Justinian*.

Tri'brach (-k), see *Metre*, § 1.

Tribunes of the plebs (*Tribūni plēbis*), at Rome, originally two in number, subsequently increased to five and then to ten, were magistrates of free plebeian birth charged with the protection of the people, and for this purpose possessed of the right of veto (*intercessio*) by which they could stop the action of any other magistrate. Their persons were inviolable. They could summon meetings of the plebeians to discuss public affairs and propose changes of the law (see *Concilium plebis*). They were elected annually, but it is uncertain by what body they were elected. Patricians might become tribunes by getting themselves adopted into a plebeian family (see the case of Clodius, under *Cicero*, § 3).

After its early prominence (e.g. at the time of the Licinian Rogations, q.v.), the tribunate lost importance and became a tool of the Senate, till revived by the Gracchi (q.v.), after which it was a source of great anxiety to the ruling class (cf. Saturninus and the younger M. Livius Drusus). Sulla curtailed its powers by restricting the scope of the veto and for-

[illegible]

Tribū'ni mi'litum, originally subordinate military commanders in the Roman army. From early republican times plebeians were eligible for these tribunates. From 433 *tribuni militaris consulari potestate* (three and later six in number) were from time to time appointed and for these posts [illegible]

[illegible]

Triclinium was also the name of the room containing these couches, the dining-room.

Triēra'rchiā, see *Liturgy*.

Trima'lchio's Banquet, see [illegible] *Arbiter*.

Tri'meter, see *Metre*, § 1.

Trina'cria, see *Sicily*.

Trinu'mmus ('Three bob'), a comedy by Plautus, adapted from a play by Philemon (see *Comedy*, § 4). For the meaning of the word 'trinummus' see H. Mattingly and E. S. G. Robinson in *Proceedings of the British Academy*, vol. 18, 1932.

While Charmides, a wealthy Athenian [illegible]

[illegible] out of the concealed treasure. The question is how to arrange this without revealing to Lesbonicus the existence of the treasure. Callicles contrives this by hiring 'for three bob', a 'sycophant', that is to say an unscrupulous fellow ready (if paid) for any piece of deceit, who is to [illegible]

[illegible]

Tri'stia, elegiac poems by Ovid in five [illegible] may be obtained.

Book I consists of poems written in the course of his long voyage to Tomi on the Black Sea, describing the storms and hardships that he encountered. The third poem of this book is an account of his last night in Rome.

Book II is a single poem, a plea that his

punishment is disproportionate to his fault.

The remaining books contain some interesting descriptions of his life at Tomi, the flat, treeless landscape, the rigorous climate, the attacks of barbarians on the town (when Ovid himself is constrained to take up arms for its defence), his loneliness among his Getic hosts. There is a certain monotony in the constant complaints, a sense of lack of dignity and fortitude, of which the poet himself appears to have been conscious (v. i). Book IV. x is a valuable autobiography.

The letters appear to have been sent separately and then collected in groups for publication.

Tri'ton (*Trītōn*), in Greek mythology a merman, son of Poseidon (q.v.) and Amphitrītē. The origin of his name (as also of Amphitrite) is obscure, and may not be Greek. Represented as fish-shaped from the middle down, he is comparable to some oriental gods (e.g. Dagon of the O.T.; see *Monsters*). He is also commonly shown blowing on a conch, and Virgil describes how Misēnus challenged him to a contest on this instrument and was drowned by him. In some forms of the legend there are, not one, but a number of Tritons (see under *Pausanias* (2)).

Trītō'nia, an epithet sometimes used of Pallas Athene (e.g. Virg. Aen. v. 704), because according to a story told by Herodotus (iv. 180) she was the daughter of Poseidon and the Tritonian Lake in Libya.

Triumph, the festal procession with which the success of a Roman general in an important campaign against foreign enemies, was, by the authority of the Senate, celebrated at Rome. The general had to remain outside the city till the triumph was celebrated; otherwise he would become a private citizen. For this reason the Senate met in the Temple of Bellona in the Campus Martius outside the walls to receive him on his return from his campaign. The procession, starting from the Campus Martius, passed along the Via Sacra and ascended to the Capitol (see *Rome*, § 1). It included the magistrates and the Senate, the spoils of the campaign carried on men's shoulders, white bulls for the sacrifice, the captives, and finally the general in a triumphal car, wearing a purple toga decorated with golden stars, and wreathed with bay. A crowd of soldiers followed, who sang triumphal songs and, by ancient licence, made ribald jests about their general. At the Temple of Jupiter on the Capitol, the general surrendered his bays to the god and offered sacrifice.

The *Ovatio* was a lesser form of celebration, granted when a general's exploits were not thought to merit the full triumph. In this the victor entered the city on foot (later on horseback), wearing the *toga praetexta* (see *Clothing*, § 3) and a wreath of myrtle.

Tri'via, see *Diana*.

Trō'ades, see *Trojan Women*.

Trō'chee (-kī), **Trōchā'ic**, see *Metre*, §§ 1 and 2.

Troe'zen (*Troizēn*), a plain at the NE. extremity of the promontory of Argolis, the home of Aethra, mother of Theseus (q.v.), and the scene of the death of Hippolytus (q.v.).

Tro'gus, Pompeius (the quantity of the *o* in Trogus is uncertain), a native of Gallia Narbonensis, whose father had been a lieutenant of Julius Caesar. He lived in the time of Augustus and wrote in Latin 'Historiae Philippicae', a history of the world in 44 books, centred in the history of Macedonia, and probably founded on Greek sources. We have only an abbreviation of it by Justin (q.v.).

Trō'ilus, in Greek mythology, a younger son of Priam (q.v.) and Hecuba, slain by Achilles. For the post-classical story of Troilus and Cressida, see under *Pandarus*.

Trojan Horse, The, a device resorted to by the Greeks after the death of Achilles, to capture Troy. Epēos, a skilful craftsman, constructed a huge wooden horse, inside which picked Greek warriors, including Odysseus, were concealed. Then the Greek army withdrew, leaving Sinon behind. He declared himself to the Trojans a deserter, and professed to reveal to them that the horse was an offering to Athene, and that if brought within the city it would render it impregnable. In spite of the warning given to the Trojans by Lāocōon (a priest of Apollo), who with his two sons was thereupon killed by serpents, and of the warning of Cassandra (q.v.), the horse was dragged into Troy. The Greeks came forth from the horse at night and the city was taken. The story perhaps reflects some tradition of an early siege-engine. It is referred to in the 'Odyssey' (iv. 271; viii. 492; xi. 523) and told at the beginning of the second book of the 'Aeneid'.

Trojan War, The, the subject of a legend which probably reflects a real war between Achaeans (see *Migrations and Dialects*) and inhabitants of the Troad, perhaps due to a quarrel about trade. This real war is believed to have taken place in the first quarter of the 12th c. B.C., and Troy to

(later known as London) The legend was discussed down to much later times, e.g. by Stow (1525?–1605) and Speed (1552?–1629); it was accepted by Holinshed (d. 1580?), and is reproduced in poetical form by Spenser and Drayton.

[illegible]

romance.

Trojan Women [illegible]

[illegible] the victors. Hecuba herself is to be the thrall of the hated Odys[illegible]

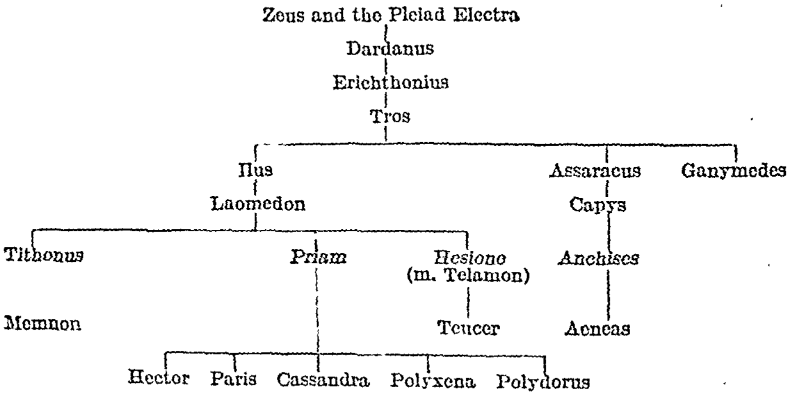
…sent her daughter Cassandra has been [illegible]

[illegible] head to avoid detection. [illegible]

[illegible]

revealed that it was a small place, rather a fort than a city, roughly circular in shape, not more than 200 yards across (which explains how Achilles could chase Hector three times round its walls). The walls were fifteen feet thick and are still twenty feet high, with gates in it and square towers for its defence. The ground within the walls rose in terraces to the palace in the centre.

The Greek legendary history of the foundation of the city is as follows. Dardanus, son of Zeus, 'established Dardania' (Il. xx. 213), a district NE. of Troy, and married the daughter of the local king Teucer (*Teukros*). He had as descendants Trōs (from whom the district of the Troad and the Trojans were named), and Ilus, who founded the city of Troy, known in consequence as Ilium (*Ilion*). The genealogy of the royal family of Troy according to Homer, supplemented by later writers, is as follows:



Truculeʹntus ('The Churl'), a comedy by Plautus.

The comedy, which has little plot, is mainly concerned with the doings of a covetous courtesan, who shamelessly exploits her three lovers, a dissolute young Athenian, a braggart captain, and a young man from the country. On one of them, the captain, she palms off a child which she has procured, and pretends that he is its father. The child turns out to be that of the Athenian and a free-born girl, whom in penitence her seducer agrees to marry. The *Truculentus* is the churlish slave of the country bumpkin. He tries to prevent his master wasting his substance on the woman, but himself falls in love with her maid.

Tūbiluʹstria (*Tūbilustria*), in Roman religion, the festival, on 23 March and 23 May, of the purification of the trumpets used on ceremonial occasions.

Tuʹcca, *Plōtius,* see *Aeneid, ad fin.*

Tuʹllia, (1) in Roman legendary history (see *Rome,* § 2), daughter of king Servius Tullius and wife of Tarquinius Superbus. She stirred her husband to oust her father from the throne, and when the latter had been murdered, drove her chariot over his dead body.

(2) the daughter of Cicero, born in 76 B.C. She was three times married, first to C. Calpurnius Piso Frūgi, then to Fūrius Crassipēs, and thirdly to P. Cornēlius Dolābella, a profligate, alternately a supporter of Caesar and of Brutus, consul in 44 B.C. Her death in 45 threw her father into despair; see under *Cicero,* § 4, and *Sulpicius Rufus.*

Tulliāʹnum, at Rome, an underground prison at the foot of the Capitoline hill, where the Catilinarian conspirators and other notable prisoners were put to death.

Tuʹllus Hostiʹlius (*Hostilius*), one of the legendary kings of Rome (see *Rome,* § 2). His reign is said to have been a period of constant wars, which included the struggle with Alba (see *Horatii and Curiatii*).

Tully, the name by which Marcus Tullius Cicero (q.v.) was frequently referred to by English scholars and authors down to fairly recent times, e.g. by Scott (through the mouth of Monkbarns in 'The Antiquary'); and by Byron, who wrote ('Childe Harold', iv. 110),

Tully was not so eloquent as thou,
Thou nameless column with a buried base.

Tuʹnica, see *Clothing,* § 3.

combine prescriptions of a barbarou

Twelve Tables, THE, a code of Roman

Osiris

234 et seq.). To Poseidon she bore two sons, Peliās (see *Argonauts*) and Nēleūs (the father of Nestor, q.v.). By Crētheūs (brother of Salmoneus) she was mother of Aesōn and grandmother of Jāsōn (see *Argonauts*). See also *Melampus*.

Tyrrhē'nians, see *Etruscans*.

Tyrtāe'us (*Turtaios*), a poet who lived at Sparta about the middle of the 7th c. B.C., at the time of the second Messenian War. The story that he was of Attic origin and sent by Athens to Sparta in response to a request for assistance in that war may probably be treated as merely a facetious anecdote. He encouraged the Spartans by his war-songs (in anapaests) and also wrote elegies, some of them exhorting the people to political peace and order, others to virtue and bravery. Only fragments of his work survive.

Tze'tzēs, see *Texts and Studies*, § 4.

U

U'lpian (*Domitius Ulpiānus*), a Tyrian by birth, and a famous Roman jurist under Caracalla (A.D. 211–17). He was a pupil of Papinian (q.v.), became Praetorian Prefect and guardian of the young emperor Alexander Sevērus. He was murdered by soldiers in the imperial palace in 228. He was a voluminous writer of legal commentaries, extracts from which form a large part of Justinian's 'Digest' (see *Justinian*).

Uly'ssēs or ULI'XES, see *Odysseus*.

Ūra'nia (*Ourāniā*), see *Muses*.

Ū'ranus (*Ourănos*), in Greek mythology the personification of the heavens; according to Hesiod the son of Ge (earth), and as her husband the father of the Titans (including Cronus, the father of Zeus), the Cyclopes, and the Hundred-handed Giants (qq.v.).

V

Vacū'na, a Sabine goddess of uncertain attributes. Horace (Ep. I. x. 49) speaks of himself as dictating the letter (from the Sabine hills) 'behind the mouldering temple of Vacuna'.

Valē'rius (*Valĕrius*) **Flaccus**, GĀIUS, a Latin poet of whom little is known except that he lived partly in the reign of Vespasian and was perhaps one of the *quindecimviri sacris faciundis* (q.v.). He is described as 'Setinus', and this may mean that he was a native of Setia, but whether of Sētia in Campania or of Sētia in Spain is unknown. His epic poem, the 'Argonautica', on the quest of the Golden Fleece (see *Argonauts*), appears to have been begun c. A.D. 70. It was left unfinished (eight books were written), and the author appears to have died *c*. A.D. 90. In this work he followed principally the poem on the same theme by Apollonius Rhodius, but others (including Varro Atacinus, q.v.) had treated the subject, and these he may have consulted. Some of his incidents show the influence of the 'Odyssey' and the 'Aeneid', and he also introduces episodes of his own invention. The best part of the poem is in the 7th and 8th books, where with much art and in a graver and less playful manner than Apollonius he develops the character of Medea, torn between her passion for Jason and her loyalty to her father, and enlists the reader's sympathy for her. Jason he makes weak and irresolute, and leaves him contemplating the betrayal of his bride. The author shows narrative and descriptive power and an interest in psychological analysis. His work was completely forgotten until a manuscript of the first four books was rediscovered by Poggio in 1417.

Valē'rius (*Valĕrius*) **Maximus**, of whose life very little is known, except that he belonged to the period of Tiberius, was the compiler of an extant collection of anecdotes, 'Facta et Dicta Memorābilia', in nine books, for the use of orators. The anecdotes are arranged, according to the subjects they illustrate, roughly as follows: Book I, religion, omens, prodigies; Book II, social customs; Books III–VI, virtuous conduct (fortitude, moderation, humanity, etc.); Books VII and VIII, a miscellaneous group including good fortune, military stratagems, famous law-suits, eloquence, and many other items; Book IX, evil conduct. The examples on each topic are grouped separately according as they are drawn from the lives of Roman or foreign worthies. The author's comments show little originality or breadth of view, and he flatters Tiberius. But the work proved useful, and its popularity, which it retained in the Middle Ages, is shown by the fact that two epitomes of it were made. It throws light here and there on the social history of Rome.

Vaphio Cups, see *Toreutic Art*.

Va'rius Rū'fus, LŪCIUS, a friend of Virgil and Horace, and the author of a tragedy on the story of Thyestes (q.v.) and of epics on Julius Caesar and the wars of Augustus. These have not survived. The

tragedy 'Thyestes' was performed in 29 B.C. at the games in celebration of the victory of Actium, and the author received a million sesterces (say £8,000)

[illegible]

sketches of Roman life, dealing with a great variety of subjects, and seasoned with jocularity. Many of them were [illegible]

on philosophy 'De Philosophia'. Varro was highly praised by Cicero (who dedicated to him the second edition of his 'Academica') and by Quintilian. The

[illegible]

that island. It reached its summit in the Middle Minoan (q.v.) period, with designs drawn in a graceful and natural style from

[illegible]

ornaments. Ionia, in the same archaic period produced vases on which wild animals, sphinxes and monsters of oriental type, appear in parallel bands, with lotus flowers and other decorations. Rhodes, Melos, and Miletus were among the chief sources. But the finest work of the early Greek period was that of the Corinthian artists, who in the 7th and 6th cc., with an improved technique of colour and more delicate design, decorated vases with friezes of animals, human figures, or representations of mythological scenes.

Attic pottery became prominent early in the 6th c. In this period the designs are in black enamel on a slightly glazed red ground; the faces and arms of the figures are in white. A splendid example, known as the François vase (in the Florence Museum) and made by the potter Ergotimus and the painter Clitias, dates from about 570 B.C. It has five zones of figures, representing various mythological scenes. From the time of Pisistratus date the first Panathenaic amphorae, which, filled with oil, were given as prizes to winners in the Panathenaic games. They have a figure of an armed Athene on one side, and on the other a representation of the contest for which the prize was given. The use of these amphorae as prizes continued to the end of the 4th c. B.C., and the name of the archon of the year was inscribed on them. Among the famous vase-painters of the black-figure period are Nicosthenēs and Exēciās (the artists frequently signed their work).

Beautiful as some of the examples of this period are, the art of vase painting reached its perfection in the next stage, when the background was painted black, and the figures were left in the red of the pottery, picked out with accessory colours. This stage began about 500 B.C. There were also vases of great beauty with a white background, specially intended for religious and funeral ceremonies. The great artists of this period include Euphronius, Euthymidēs, Dūris, and Brygos (Andocidēs was a painter of the transition). The style was at first severe, and mythological scenes predominated, but gradually gave place to pictures of daily life. A period of decadence, with much ornamentation and less simplicity and dignity, set in from about 400 B.C., and the industry declined and finally ceased about 100 B.C.

The word 'vase' is used in this article for vessels of a great variety of shapes and sizes and designed for many purposes, such as the *crātēr* or mixing-bowl, the *hydriā* or water-jar, the *cylix*, a wide, shallow saucer, the *pyxis* or perfume box. Vase paintings throw light on many aspects of Greek life, religious observances, funeral ceremonies, industries, implements, and domestic conditions generally, filling in details that would otherwise be unknown to us. It was one of these ancient vases that inspired Keats's ode 'On a Grecian Urn' (1819).

Vātīcā'nus, in early Roman religion, the spirit (*numen*, q.v.) that opens the child's mouth to cry. Also the name of the Vatican hill on the west bank of the Tiber opposite the ancient Rome.

Vē'diovis or **Vē'jovis**, in Roman religion, the 'opposite of Jupiter', probably his counterpart as a deity of the lower world, subsequently identified with the Greek Pluto (q.v.). He was celebrated three times a year; but his attributes were forgotten, and are now uncertain.

Vē'dius Po'llio, see under *Slavery*, § 2.

Vege'tius (*Flāvius Vegetius Renātus*), a military writer under the Emperor Theodosius I A.D. 379–395), author of a Latin 'Epitoma Rei Militāris'. He is of great importance as a source of information on the Roman military system. He also wrote a treatise, which survives, on the diseases of mules and cattle.

Vēlā'brum, at Rome, the valley between the Palatine and the Capitol, a densely populated squalid part of the city. Through it ran the Vicus Tuscus, connecting the Roman Forum with the Forum Boarium; this street had an evil reputation (Hor. Sat. II. iii. 228–9). See Pl. 14 *b*.

Vellē'ius, GĀIUS, one of the interlocutors in Cicero's 'De Natura Deorum' (q.v.).

Vellē'ius Pate'rculus, GĀIUS, who lived under Augustus and Tiberius, belonged to a family that had been active in the civil and military service of the state. He himself served as a cavalry officer under Tiberius in Germany in A.D. 4, and later in Pannonia, and again in Germany after the disaster of Varus. He was author of a compendious history of Rome from the earliest times to his own days in two books, the first of which, in its extant form, is incomplete. The history shows partiality for the Caesars and enthusiasm, reaching adulation, in particular for Tiberius. It is not profound or philosophic, but mainly biographical, and is especially valuable for its portraits, e.g. that of Tiberius (which is in strong contrast to that left us by Tacitus) and on a smaller scale those of Caesar, Pompey, and Maecenas. The history is notable also as containing some chapters on the evolution of Latin literature. He discusses the reasons for its decline and suggests that the perfection

reached in the Augustan age drove later

exempla ubi coeperunt'.

Vellum, see *Books*, § 5.

passion was aroused for the animals. Cicero expressed repugnance for such

the men who fought with the animals

a temple to Venus Genetrix in the Forum Julium (q.v.), vowed by Caesar on the battlefield of Pharsalus, and

VERTICORDIA

by Roman m

hearts to chas

see *Aphrodite*.

Venu'sia, a town in Apulia (S. Italy) close to the borders of Lucania, on the river Aufidus, the birthplace of Horace.

Ver Sacrum ('Sacred

Italian religion, the de

in time of great

fleed but allowed to grow up and then

Vē'ra Histo'ria, see *Lucian*.

Vercinge'torix, leader of the Arverni (a

twenty-seven years later, attracted the cupidity of Antony. Verres was accordingly included in a proscription

Augustus

There is a short account of Verrius Flaccus by Suetonius.

the first of the Flavian emperors (see *Rome*, § 11). He was remarkable for the simplicity of his mode of life and the economy and efficiency

numbers of works of art from many distant countries; among them the golden candlestick from the temple at Jerusalem.

Vespi'llō, Lucretius, see *Women (Position of)*.

Ve'sta, in Roman religion, the goddess of the blazing hearth. She was worshipped in every Roman household, while the sacred fire of the State was kept ever burning (except on 1 March, the start of the new year, when it was ceremonially renewed) in the circular Temple of Vesta, tended by the Vestals (q.v.). This temple stood S. of the Via Sacra, where it approached the Forum (see *Rome*, § 1, and Pl. 14 *a*), and is thought to have represented the house and hearth of the king, as the Vestals represented his daughters. The circular shape of the temple may be a relic of the shape of the prehistoric Roman house. The worship of Vesta, though she corresponded in name and attributes with the Greek Hestia (q.v.) was never affected by Greek influence.

Vestā'lia, the festival of Vesta. It was held on 9 June, and during the period 7–15 June the 'storehouse' in the temple of Vesta stood open and matrons brought their offerings. After this the temple was cleansed, and public business, which had been suspended during the period, was resumed. On 9 June asses were decked with violets and strings of loaves and given a holiday from the mill.

Vestals, in Roman religion, were virgins who represented the king's daughters of the regal period, and were charged with the preservation of the fire in the Temple of Vesta (q.v.), the State hearth. They also made the salt cake (*mola salsa*) for various festivals and had custody of a number of sacred objects, such as the Palladium and the ashes of the *Fordicidia* (qq.v.). The Vestals, originally drawn from patrician families, were four (later six) in number. They lived in a house near the Forum known as the *Atrium Vestae* (q.v.) and received a salary for their maintenance. If found guilty of unchastity they were buried alive in an underground chamber, in a place known as the *Campus Scelerātus* near the Colline Gate. The dreadful ceremony is described by Plutarch, who may have witnessed it, in his life of Numa (see also Pliny, Epist. iv. 11). After thirty years of service the Vestals returned to private life. Their institution was ascribed to king Numa, but there were Vestals at Alba before the foundation of Rome.

Via A'ppia, the first of the great Roman roads (q.v.), built by Appius Claudius Caecus in his censorship of 312 B.C. It ran from Rome to Capua, issuing from the city by the Porta Capēna. It was by the Appian Way that St. Paul entered Rome (Acts xxviii).

Via Sa'cra, at Rome, on the N. side of the Palatine, the approach to the most sacred parts of the city, the temples of Vesta and of the Penates, the Forum, and the Capitol (see Pl. 14 *b*). Horace's famous satire on the bore (I. ix) begins 'Ibam forte Via Sacra'.

Vidula'ria ('Wallet'), the title of a play by Plautus. This survives in a palimpsest of which only fragments are legible. The plot appears to have resembled that of the 'Rudens' (q.v.).

Vīgintī'virate, originally the *Vigintisexvirate*, at Rome, twenty-six officials forming boards for the performance of minor magisterial duties. They included the *decemviri stlitibus judicandis* (q.v.); *tresviri capitāles*, assistants to the magistrates in criminal cases; *tresviri monētāles*, in charge of the mint; *quattuorviri viis purgandis*, in charge of the cleansing of the streets of the city. The above formed the vigintivirate under the empire. There were in addition under the republic two commissioners for the care of roads outside the city and four *praefecti Capuam Cumas*, who administered justice in certain communities outside Rome. These six posts were suppressed by Augustus. As the quaestors were twenty in number, it was usual under the empire for men elected to the vigintivirate to pass thence straight to the quaestorship.

Villa, a Latin term covering (1) the *villa rustica* or farmhouse attached to an estate, containing besides the actual farm buildings quarters for the use of the owner of the estate when he visited it; (2) the *villa pseudo-urbāna*, or country-house of a wealthy Roman, which served as a retreat from city life. We hear of Scipio Africanus occupying a modest villa of this kind at the end of his life; Cicero and his brother each owned several villas, and they became very numerous and luxurious under the empire, the most magnificent example being the villa of Hadrian at Tibur, of which the vast ruins may still be seen. For Roman villas in Britain see *Britain*, § 3.

Vīnā'lia, festivals held at Rome on 23 April and 19 August, in connexion with the cultivation of the vine. The god associated with the festivals was Jupiter, but their relation to the processes of cultivation is uncertain.

Vi'rgil (*Publius Vergilius Marō*) (70–19 B.C.), was born at Andēs near Mantua in

Cisalpine Gaul, in the year of Pompey's [illegible]

[illegible] chiefly in Campania, at Naples and Nola, where by the fav[illegible] residences. He ha[illegible] emperor by his [illegible] and to Maecenas [illegible] Virgil completed [illegible] 'Eclogues' in 37, in [illegible] accompanying H[illegible] Brundisium (Hor. [illegible] the 'Georgics' (q.v. [illegible] the remaining ele[illegible] the composition of [illegible] his last year he [illegible] East to visit [illegible] presented; he fell [illegible] turned to Italy, but died in 19 B.C. on reaching Brundisium. He was buried at Naples, where his tomb was revered in later ages. His major works are dealt with herein under their titles. A number of minor poems were attributed to him as the works of his youth, but it is doubtful whether any of these, except a few of the short pieces of the 'Catalepton' (q.v.), are in fact by him (see *Ciris*, *Culex*, *Moretum*, *Copa*, *Dirae*, *Lydia*, *Aetna*).

Virgil is represented by Donatus as tall and dark, with an appearance of rusticity. His health was weak, and in later life he shunned visits to Rome. He was diffident of his own poetic powers, but he became famous during his lifetime. His fame was based primarily on his position as the epic poet who revealed the greatness of the Roman empire; but his poetic eminence rests also on the technical perfection of his verse, on his tenderness and melancholy, and on his love of nature. [illegible]

[illegible] world. Of the imported Oriental cults he [illegible]

[illegible] of Rome (e.g. Dido, Turnus, Mezentius) and in his sense of the spiritual value of suffering.

Virgil's fame grew after his death into superstitious reverence. A legend that St. Paul wept over his tomb at Naples is preserved in a verse sung in a medieval mass:

> Ad Maronis mausoleum
> Ductus fudit super eum
> Piae rorem lacrimae;
> Quem te, inquit, reddidissem
> Si te vivum invenissem,
> Poetarum maxime!

He came to be regarded as a magician, and miraculous powers were attributed to him. The *Sortes Virgilianae*, [illegible] a volume of his works at random, [illegible] practised [illegible]

'Memoirs of the most material Transactions') that King Charles I being in the Bodleian during the Civil War, at the suggestion of Lord Falkland made trial of his fortune by this method and lit upon Dido's imprecation on Aeneas, 'At bello audacis populi vexatus et armis . . .' (Aen. iv. 615 et seq.). Virgil's works also soon became, as they have remained, one of the most widely used of school-books, and the subject of commentaries by Donatus, Servius (qq.v.), and others. The early Christian writers reveal a conflict in their minds between their admiration of his poetry and their distrust of his paganism. The number and high quality of the manuscripts of Virgil that survive dating from the 3rd–5th c. attest the estimation in which he was then held. In a later age Dante regarded Virgil as a prophet of Christianity and made him his guide to the Gates of Paradise. The first edition of Virgil was printed *c.* 1469. In England and Scotland Virgil was well known from an early date. The story of the 'Aeneid' is given in part by Gower in his 'Confessio Amantis' and by Chaucer in his 'House of Fame'. Caxton's version, 'Eneydos', taken from a French translation, dates from about 1490; that of Gawain Douglas from 1513. The Earl of Surrey (1517–47) translated part of the 'Aeneid' into blank verse, and Dryden the whole of Virgil (1697). The 'Aeneids' of W. Morris appeared in 1875. The famous commentaries and translation of Virgil by J. Conington appeared between 1858 and 1872. Tennyson in his lines 'To Virgil' (1882) for the nineteenth centenary of his death, paid a tribute to the 'wielder of the stateliest measure ever moulded by the lips of man'.

Virgi'nia (*Vergīnia*), according to Roman tradition, daughter of L. Verginius, a centurion, in the days when the decemvirs had been appointed at Rome to publish a code of laws (see *Twelve Tables*). Appius Claudius, one of the decemvirs, became enamoured of her, and in order to obtain possession of her, had her claimed as a slave by one of his dependants, and himself pronounced judgement in the latter's favour. Thereupon her father plunged a knife into her breast, and carrying the bloody knife rushed to the camp. A rising followed in which the decemvirs were overthrown. The story is told by Livy (iii. 44–58), and has been retold by Petrarch, and by Chaucer in the Doctor's Tale.

Vision, The, see *Lucian.*

Vita'rum Auctiō, see *Lucian.*

Vite'llius, Aulus, Roman Emperor after the defeat and death of Otho in April A.D. 69; noted for his gluttony and prodigality. In December 69 his forces were defeated by those of Vespasian, Rome was captured, and Vitellius murdered.

Vitrū'vius Po'llio, who saw military service (c. 50–26 B.C.) under Julius Caesar and Augustus, wrote a treatise in ten books 'De Architectura'. In this he deals not only with architecture and building in general, sites, materials, the construction of temples, theatres, and dwelling-houses, but also with decoration, water-supply, machines, sun-dials, and water-clocks. The work was illustrated with diagrams. It has no literary merits, but is nevertheless interesting, and is important as having influenced the principles of building at the Renaissance.

Volcā'tius Gallicā'nus, see *Historia Augusta.*

Volcā'tius Sēdi'gitus, see *Comedy,* § 5.

Voltu'rnus, see *Tiberinus.*

Volu'mnia, wife of Coriolanus (q.v.).

Vopi'scus, Flavius, see *Historia Augusta.*

Vortu'mnus (or less correctly Vertu'mnus) a Roman god of orchards and fruit, who presided over the changes of the year. He was regarded as the husband of Pomona (q.v.), whom he wooed in a succession of various forms, as a reaper, ploughman, pruner of vines, &c. His name was variously explained, from *vertere* to turn, as the god who changes his shape, as the god of the turning year (autumn, the season of fruits), or as the god who once turned back a flood of the Tiber.

Vō'ta, see *Religion,* § 3.

Voyage to the Lower World, see *Lucian.*

Vu'lcan (*Volcānus*), an early Roman deity, a fire-god, perhaps a god of the smithy, later identified with Hephaestus. His festival on 23 May coincided with the *Tubilustria* (q.v.), and there was another festival in his honour on 23 August.

Vulgate (L. *Vulgāta* (sc. *ēditio* or *lectio*)), (1) a version of the Bible (or portion of this), ordinarily limited to (*a*) the Old Latin version preceding that of St. Jerome, and (*b*) particularly to the version of St. Jerome (q.v.); (2) in textual criticism, the ordinary or received text of a work or author.

W

Wasps (*Sphēkes*, L. *Vespae*), a comedy by Aristophanes, produced in 422 B.C. at the Lenaea, where it won the first or the second prize.

The play is a satire on the system of the

takes him out to dinners. The results are unfortunate, for Philocleon gets drunk,

Winds, The, both among the Greeks and

[illegible] than the English); the stadium (*stadion*), equal to six plethra or about 200 yards; the *daktulos*, one-sixteenth of a foot, the *kondulos* two-sixteenths.

(3) Measures of Capacity, the *medimnos*, about 1·4 bushels; the *choinix* $\frac{1}{48}$ of a medimnus; the *kotulē* ¼ of a choenix.

(4) Liquid Measure, the *metrētēs*, about 8¾ gallons; the *kotulē* $\frac{1}{144}$ of a metretes or about half a pint; the *kuathos* a quarter of

Zephyrus also was worshipped in Greece in historical times. On the Tower of the Winds (of the 1st c. B.C.) at Athens, the winds are represented in human forms. In Italy Favonius, the favourable west wind, was especially venerated. There are many instances (from the story of Iphigenia onwards) of endeavours to conciliate the winds by offerings or magic practices. There was at Rome a temple

to the *Tempestātes* or weather-goddesses, where sacrifices were offered. White animals were sacrificed to the beneficent winds, black animals to the stormy winds. See *Aquilo, Auster, Boreas, Eurus, Favonius, Notus, Zephyrus.*

Wolf, FRIEDRICH, see *Homer* and *Texts and Studies*, § 11.

Women, Position of.

§ 1. *In Greece*

In the heroic times, as depicted by Homer and the tragedians, women had a position of considerable independence. Penelope, Nausicaa, Andromache, Helen, Clytemnestra, Electra act and speak with a freedom unknown to Athenian women in later days. At Sparta also, in historical times, women had independence and authority; but not so in other parts of Greece. Corinna (q.v.) of Boeotia is the only poetess of some importance of whom we hear in Greece proper in the early centuries of its history. The women at Athens had their separate quarters in the house (see *Houses*); in these quarters the young girls would remain, under their mother's eye, so that, according to Xenophon, 'they might see, hear, and inquire as little as possible'. They would appear in public only in religious processions. Marriage was a business affair arranged by the parents, and the girl would have no previous acquaintance with her future husband. There was generally a great difference of age between a married pair: the man would be over 30 when he married, the girl often only 15. The daughter of a man who died without leaving a son was obliged by law to marry his nearest relative, so as to carry on the family. A marriage was celebrated, after the contract had been settled, by a sacrifice and a repast, given by the bride's father, at which both families were present; and the newly married pair might be accompanied to their home by a procession of friends, who threw sandals after them to drive away evil spirits. (There is in the British Museum a vase painting showing a wedded couple driving to the bridegroom's home in a mule-cart, attended by a friend seated behind). On the day following the marriage it was customary for relations and friends to bring presents. Once married, the Athenian woman passed under her husband's tutelage, without independent status. Her business was to look after her husband's house and clothes, the children and the slaves. She seldom went out; when she did so, it was generally to a women's festival, a sacrifice, or procession, or a dramatic performance, and always accompanied by a slave or other attendant. She did not go to market or associate with her husband's friends. It was her duty 'to be spoken of as little as possible among men, whether for good or ill' (Thuc. ii. 45). In Xenophon's 'Oeconomicus' (q.v.), Ischomachus advises his young wife to improve her complexion by exercise rather than the rouge-pot, but the exercise is all to be taken within doors. The husband might divorce his wife by simple declaration before witnesses. The wife could obtain divorce only by judicial decision for grave causes. But in spite of its narrow limitations the married life of an Athenian woman does not appear to have been an unhappy one, and many epitaphs testify to deep affection, and to sorrow at separation. In the latter part of the 5th c. new ideas sprang up tending to the emancipation of women. We find traces of them in Euripides, and Plato gave them expression in the 'Republic' and the 'Laws'. The 'Ecclesiazusae' (392 B.C.) of Aristophanes shows that these ideas were a subject of general discussion, and although they were not destined to be realized, the comedies of Menander point to some change in the position of Greek women, in the direction of greater freedom. During the Hellenistic Age, the influence of the Macedonian court, where women played an important role, and of Stoicism probably tended to emancipation for those who desired it. Education was now within the reach of women, and we hear of women among the pupils of philosophers, of a woman scholar, of another a painter, and once more of poetesses. Women were granted the citizenship of other cities than their own for services rendered, and in the 1st c. B.C. a woman was the chief magistrate of Priene. But such emancipation was the lot of only a minority.

As the law forbade the marriage of Athenian citizens except with the daughters of other Athenian citizens, a sort of irregular unions with foreign women were frequent in the 5th and 4th cc. These women, known as hetaerae (*hetairai*, literally 'companions', and including concubines and courtesans), were often Ionians, whose charm was increased by a high degree of intelligence and education, making them more agreeable companions than the cloistered Athenian women. The most famous of these hetaerae was Aspasia (see *Pericles*).

§ 2. *At Rome*

Women, in Roman society, had a position of greater dignity than in Greece.

The woman, when married, was the true mistress of the house, sitting in the

a certain Lucretius Vespillo who served under Pompey in 49 B.C. and was consul

Xa'nthus and Ba'lius (*Xanthos, Balios*), in Greek mythology, the immortal horses of Achilles (q.v.), offspring of Zephyrus and the Harpy (q.v.) Podargē ('Swift-foot'). Xanthus had the gift of speech and prophesied Achilles' death.

Xeno'crates, see *Academy*.

Xeno'phanēs of Colophōn in Ionia, whose long life extended over the greater part of the 6th c. B.C., was a wandering poet who visited many parts of the Greek world. He wrote a philosophical poem on Nature, in hexameters of which a few fragments survive. He attacked the polytheism and anthropomorphism of the traditional Greek religion and asserted that God is single and eternal. From the presence of fossils of fishes in mountains he inferred that land and sea had undergone great changes. He also wrote elegies, the fragments of which reveal his amiable gravity and good sense. The view formerly held that he was the founder of the Eleatic School of philosophy is now discredited. See also *Silloi*.

Xe'nophon (*Xenophōn*), an Athenian, son of Gryllus (*Grullos*), born at an unknown date about 430 B.C. He made the acquaintance of Socrates, and although he had no aptitude for philosophy became an ardent admirer of the sage. It is related that Socrates first met Xenophon, then a boy, in the street, and stopping him asked him where various articles could be got. Xenophon told him. Socrates then asked 'and where can you get gallant and virtuous men?', and when the boy was perplexed for an answer, said 'Then follow me'. In 401 Xenophon, at the invitation of his Boeotian friend Proxenus, joined the expedition of Cyrus related by him in the 'Anabasis' (q.v.). After having, by his personal courage and military gifts, successfully extricated the Ten Thousand Greeks from this adventure, he in 396 accepted service with the Spartan King Agesilaus against the Persian Pharnabazus, and when Agesilaus was recalled by events in Greece, accompanied him and was present (perhaps as a non-combatant) on the Spartan side at the battle of Coronea (394). His exile from Athens and the confiscation of his property were decreed. The date of this is uncertain, but it appears to have been, in any case, after his return from the Anabasis. The Spartans provided him with an estate at Scillūs in Elis, where he spent the next twenty years of his life, as a country gentleman, hunting, and writing his various works. In 370 he was driven from Scillus by a rising of Eleans and retired to Corinth. The decree of his exile was revoked, probably about 365, but it is doubtful whether he ever returned to Athens. His two sons fought on the Athenian side at Mantinea (362), where one of them, Gryllus, was killed. Xenophon died about 355.

He wrote on numerous subjects, suggested by his varied experience. One group of his writings, 'Memorabilia', 'Apology', and 'Symposium', was inspired by his recollections of Socrates; 'Oeconomicus' by his home life; 'Anabasis' and 'Cyropaedia' by his experience in Persia; his treatises on 'The Cavalry Commander' and 'Horsemanship' by his military career and devotion to sports; 'Hellenica', 'Agesilaus', 'Constitution of Sparta', 'Hieron', 'Revenues', by his acquaintance with political affairs in various countries. The above works are dealt with herein under their several titles; the authenticity of some of them has been questioned, but is now generally accepted. The treatise on 'Hunting' (*Cynegeticus*, q.v.), at any rate in its present form, though often attributed to Xenophon, is regarded by competent authorities as not by him. For the 'Constitution of the Athenians' preserved among Xenophon's works but almost certainly not by him, see under that title. His two best works are the 'Anabasis' and the 'Hellenica' or History of Greece. Xenophon's writings reveal him as a lover of the country and of rural sports, a keen soldier, pious to the gods, an easy, lucid, and agreeable writer, sensible but not profound, an enthusiastic amateur rather than a specialist in anything, above all a very natural human being behind the author. Quintilian speaks warmly of his unaffected charm. Landor has an 'Imaginary Conversation' between Xenophon and the younger Cyrus.

Xe'nophon of Ephesus, see *Novel*.

Xe'rxēs, see *Persian Wars*.

Xū'thus (*Xouthos*), (1) see *Hellenes* and *Deucalion*; (2) see *Ion*.

Z

Za'greūs, see *Dionysus Zagreus*.

Zēn'o (*Zēnōn*), (1) of Elea (*fl. c.* 460 B.C.), a follower of Parmenides (q.v.) in the Eleatic school of philosophy. He supported the teaching of his master by pointing out the paradoxical results of the views on space and time held by the supporters of other philosophical doctrines. The best known of these paradoxes is that of 'Achilles and the Tortoise'. He figures

Zeus is represented in art, notably in the Vatican bust (thought to be an imitation of the statue by Phidias), with a noble bearded face, marked by calm and benignity. He is generally shown holding the thunderbolt (an object sometimes conceived as like a dumbell with conical ends) and the aegis (a fringed goatskin or shield), the latter when shaken a source of terror to his enemies, sometimes interpreted as a thunder cloud.

Zeus Confūtā'tus, see *Lucian*.

Zeū'xis, of Heraclea in S. Italy, one of the most famous painters of ancient Greece, who flourished in the latter part of the 5th c. B.C., celebrated for his success in rendering the beauty of female forms. His skill in producing illusion is attested by the story that birds flew down to peck at a bunch of grapes that he had painted (cf. *Parrhasius*). One of his most celebrated paintings was a picture of Helen for the temple of Hera on the Lacīnian promontory in Magna Graecia. Another, a picture of a Centauress and her young, is described by Lucian. There is a tale that he died of laughing at a comical picture of an old woman that he had drawn. See also *Painting*.

Zmy'rna, a short epic poem in Latin on the myth of Myrrha and Adonis (q.v.) by C. Helvius Cinna (q.v.). It was worked up by its author for nine years, and was a typical instance of the influence of Alexandrianism (q.v.) on Roman poetry. Catullus predicted immortality for it, but only three lines survive.

Zō'ilus (*Zōilos*) of Amphipolis, rhetorician and critic of the 4th c. B.C. who signalized himself by his strictures on Homer, with which he filled nine books. He criticized him mainly on points of invention (such as the description of the companions of Odysseus as 'weeping' when turned into swine), but also on points of grammar. Tradition relates that the indignant Greeks assembled at a festival threw him down from the Scironian rocks (see *Sciron*). His name has become proverbial for a carping critic.

Zo'simus (*Zōsimos*) (5th c. A.D.) author of an extant history in four books, in Greek, of the Roman Empire to about A.D. 410.

DATE CHART OF CLASSICAL LITERATURE

B.C.	Greek authors	B.C.	Latin authors	B.C.	Contemporary events
	HOMER, date unknown, perhaps 9th c.			1184	date).
	HESIOD, perhaps 8th c			c. 12th c.	
	EARLY CYCLIC POETS, 8th c. (?)			776	gina omin-
7th c	CALLINUS } lyric poets			753	(tradi-
7th c	TERPANDER } lyric poets				
7th c	ALCMAN } lyric poets			c. 670	sends
7th c	ARCHILOCHUS } lyric poets				
7th c	SEMONIDES OF SAMOS } lyric poets			655–c. 585	e, tyr-
7th c	THALETAS } lyric poets				
7th c	ARION } lyric poets				
7th c	TYRTAEUS } elegiac poets			c. 630–600	nia.
7th c	MIMNERMUS } elegiac poets			c. 621	hens.
600				612	re, rise onia.
fl. c. 600	ALCAEUS } poets				
"	SAPPHO } poets			c. 593	
"	STESICHORUS } poets			586	of Jews
"	SOLON } poets				
fl. c. 540	HIPPONAX } poets			c 570	ragas.
6th c.	PHOCYLIDES } poets			560–527	s
"	ANACREON } poets			560–546	
"	IBYCUS } poets			550	dia and
"	THEOGNIS } poets				ire.
fl. c. 534	THESPIS } poets			546–545	ia and
6th c.	CORINNA } poets				reeks.
"	XENOPHANES, poet and philosopher			538	lon.
				c 535	Samos.
"	THALES } philosophers			525	pt
"	ANAXIMANDER } philosophers			521	
"	ANAXIMENES } philosophers			514	togiton
b. c. 580	PYTHAGORAS } philosophers				s.
fl. c. 500	HERACLITUS } philosophers			512	f Darius,
6th c.	CADMUS OF MILETUS } historians			c 507	es.
fl. c. 500	HECATAEUS } historians				
6th c.	AESOP, fabulist				

B.C.	Greek authors		B.C.	Latin authors	B.C.	Contemporary events
500						
c. 550–468	SIMONIDES OF CEOS	lyric poets			499–493	Ionian revolt against Persia.
b. c. 548	LASUS OF HERMIONE	lyric poets			490	Persians defeated at Marathon.
c. 518–443	PINDAR	lyric poets			480	Expedition of Xerxes. Battles of Thermopylae and Salamis.
c. 505–450	BACCHYLIDES	lyric poets			"	Gelon defeats Carthaginians at Himera.
fl. c. 500	EPICHARMUS	dramatists			479	Defeat of Persians at Plataea
"	PHRYNICHUS	dramatists			478–477	Confederacy of Delos founded.
fl. c. 496	PRATINAS	dramatists			474	Hieron defeats Etruscans off Cumae.
525–456	AESCHYLUS	dramatists			468	Persians defeated at the Eurymedon.
495–406	SOPHOCLES	dramatists			462	Reforms of Ephialtes.
480–406	EURIPIDES	dramatists			459–446	Athens at war with Peloponnesian alliance.
c. 520–423	CRATINUS	dramatists			454	Athenian expedition to Egypt destroyed.
c. 446–411	EUPOLIS	dramatists			445	Nehemiah at Jerusalem.
c. 448–380	ARISTOPHANES	dramatists			442	Pericles at height of his power.
fl. c. 470	PARMENIDES	philosophers			431	Commencement of Peloponnesian War.
fl. c. 460	ZENO OF ELEA	philosophers			429	Death of Pericles.
fl. c. 450	EMPEDOCLES	philosophers			425	Capture of Sphacteria.
469–399	SOCRATES	philosophers			421	Peace of Nicias.
fl. c. 420	DEMOCRITUS	philosophers			419	Peloponnesian war resumed.
5th c.	HELLANICUS	historians			415–413	Sicilian expedition.
c. 480–425	HERODOTUS	historians			412	Revolt of Athenian allies.
c. 460–400	THUCYDIDES	historians			406	Battle of Arginusae.
c. 485–375	GORGIAS, orator and sophist				405	Battle of Aegospotami.
b. c. 485	PROTAGORAS	sophists			404	Surrender of Athens. The Thirty in power.
5th c.	HIPPIAS OF ELIS	sophists				
"	PRODICUS OF CEOS	sophists				
c. 480–411	ANTIPHON	orators				
b. c. 458	LYSIAS	orators				
b. c. 440	ANDOCIDES	orators				
b. c. 460	HIPPOCRATES, physician					

B.C.	*Greek authors*	*B.C.*	*Latin authors*	*B.C.*	*Contemporary events*
400					
fl. c 400	ANTISTHENES			404–371	Sparta supreme in Greece.
4th c. (?)	EUCLEIDES OF MEGARA			400–386	Sparta at war with Persia.
				395–386	Corinthian War.
427–348	PLATO			394	Battle of Coronea.
384–322	ARISTOTLE			386	Peace of Antalcidas.
c 371–287	THEOPHRASTUS } philosophers			377	Second Athenian confederacy.
fl. c. 325	CRATES (Cynic)				
fl. c. 300	ZENO (Stoic)			371	Sparta defeated at Leuctra.
341–270	EPICURUS			370	First invasion of Peloponnese by Epaminondas
c. 365–275	PYRRHON				
4th c.	ANTIPHANES			362	Victory and death of Epaminondas at Mantinea.
"	ANAXANDRIDES } comic dramatists				
63	PHILEMON			359	Accession of Philip II of Macedon.
2	MENANDER				
-	DIPHILUS			357–355	Social War.
8	ISOCRATES			346	Peace of Philocrates.
50	ISAEUS			339	Timoleon defeats Carthaginians at the Crimisus.
14	AESCHINES				
2	DEMOSTHENES } orators			338	Athens and Thebes defeated by Philip at Chaeronea.
20	LYCURGUS				
	HYPERIDES			336	Accession of Alexander the Great.
0	DINARCHUS				
0	CTESIAS			333	Alexander's victory at Issus.
55	XENOPHON			331	Foundation of Alexandria.
fl. 340	EPHORUS } historians			"	Alexander's victory at Gaugamela
	THEOPOMPUS				
0	DICAEARCHUS			327	Alexander invades India.
50	TIMAEUS			323	Death of Alexander.
7	TIMOTHEUS, musician			"	The Lamian War.
0	ZOILUS, critic			323–283	Ptolemy I in Egypt.
?)	ERINNA, poetess			317–307	Demetrius of Phalerum rules Athens.
				311–306	War of Agathocles of Syracuse against Carthage.
				305–304	Demetrius Poliorcetes besieges Rhodes.
				301	Battle of Ipsus.

B.C.	Greek authors	B.C.	Latin authors	B.C.	Contemporary events
300					
fl. 300	PHILITAS	*fl.* 312–280	APPIUS CLAUDIUS CAECUS, orator	298–290	Third Samnite War.
b. *c.* 325	LYCOPHRON	*c.* 284–204	LIVIUS ANDRONICUS	285–247	Ptolemy II in Egypt.
b. *c.* 315	ARATUS	*c.* 270–199	NAEVIUS } poets	280	Rome at war with Tarentum and Pyrrhus.
fl. c. 270	THEOCRITUS	*c.* 254–184	PLAUTUS		
fl. c. 250	TIMON OF PHLIUS } poets	239–169	ENNIUS	272	Rome takes Tarentum.
b. *c.* 310	CALLIMACHUS	*fl. c.* 214	Q. FABIUS PICTOR, historian	266	Rome supreme in Italy.
c. 295–215	APOLLONIUS RHODIUS			266–262	Chremonidean war in Greece.
c. 300–250	HERODAS			264–241	First Punic War.
fl. c. 235	EUPHORION			241–197	Attalus I king of Pergamum.
fl. 270	CRATES (Acad.)			240	First Latin play performed at Rome.
c. 315–240	ARCESILAS } philosophers				
c. 330–231	CLEANTHES			227	Reforms of Cleomenes III at Sparta.
fl. c. 285	ZENODOTUS } scholars				
fl. c. 234	ERATOSTHENES			223–187	Antiochus the Great rules Syria.
3rd c.	PHILOCHORUS				
"	BEROSUS } historians			218–202	Second Punic War.
"	MANETHO			216	Battle of Cannae.
fl. c. 300	EUCLID, mathematician			207	Battle of the Metaurus.
b. *c.* 320	ARISTARCHUS, astronomer			202	Battle of Zama.
c. 287–212	ARCHIMEDES, physicist				
200					
2nd c.	MOSCHUS } poets	*c.* 219–166	CAECILIUS STATIUS	200–197	Second Macedonian War.
"	NICANDER	*c.* 220–130	PACUVIUS	197	Battle of Cynoscephalae.
fl. c. 195	ARISTOPHANES OF BYZANTIUM	185–159	TERENCE } poets	190	Antiochus defeated by Romans at Magnesia.
		c. 180–102	LUCILIUS		
fl. c. 180	ARISTARCHUS } scholars	170–*c.* 86	ACCIUS	183	Death of Philopoemen.
b. c. 166	DIONYSIUS THRAX	b. *c.* 150	AFRANIUS	171–168	Third Macedonian War.
c. 202–120	POLYBIUS } historians	*c.* 185–129	SCIPIO AEMILIANUS	168	Battle of Pydna. Polybius brought to Rome.
fl. c. 140	APOLLODORUS	*fl.* 140	C. LAELIUS } orators		
214–129	CARNEADES } philosophers	d. 133	TI. GRACCHUS	155	Visit of Critolaus, Carneades, and Diogenes to Rome.
c. 180–110	PANAETIUS	d. 121	C. GRACCHUS		
b. *c.* 190	HIPPARCHUS, mathematician	234–149	CATO, orator and historian	149–146	Third Punic War.
		2nd c.	VOLCATIUS SEDIGITUS, critic	146	Carthage and Corinth destroyed by Romans.
				143–133	Numantine War.
				133	Tribunate of Ti. Gracchus.
				123–122	Tribunates of Gaius Gracchus.
				113–102	Cimbrian War.

B C	Greek authors	B C.	Latin authors	B C.	Contemporary events
100					
fl c 100?	BION } poets	c 105–43	LABERIUS } poets	100	Suppression of Saturninus.
fl. c. 100	ANTIPATER OF SIDON } poets	c 99–55	LUCRETIUS } poets	90–88	Marsian War.
fl. c 60	MELEAGER } poets	c 84–54	CATULLUS } poets	82	Dictatorship of Sulla.
fl c 40	DIODORUS SICULUS, historian	82–c 37	VARRO ATACINUS } poets	73	Revolt of Spartacus.
c. 64–A D. 19	STRABO, geographer	fl 43	PUBLILIUS SYRUS } poets	70	First consulship of Pompey.
fl c. 25	DIONYSIUS OF HALICARNASSUS, scholar	70–26	GALLUS } poets	63	Consulship of Cicero.
c. 135–51	POSIDONIUS, philosopher	70–19	VIRGIL } poets	60	First triumvirate.
		65–8	HORACE } poets	58–51	Conquest of Gaul
		c 60–19	TIBULLUS } poets	49	Caesar crosses the Rubicon.
		c 50–16	PROPERTIUS } poets	48	Battle of Pharsalus.
		43–A D 18	OVID } poets	45	Pompeians defeated at Munda
		fl 70	SISENNA } historians	44	Death of Caesar
		d 66	MACER } historians	43	Second triumvirate
		102–44	JULIUS CAESAR } historians	42	Battle of Philippi.
		c. 100–25	NEPOS } historians	39	Pollio founds first public library.
		86–35	SALLUST } historians	31	Battle of Actium.
		d 43	A. HIRTIUS } historians	27–A D 14	Principate of Augustus.
		76–A D 5	POLLIO } historians	13–9	Campaigns of Drusus in Germany.
		59–A D 17	LIVY } historians	4	Death of Herod the Great.
		fl c 20	POMPEIUS TROGUS } historians		
		d A D 20	FENESTELLA } historians		
		143–87	M. ANTONIUS } orators		
		114–50	HORTENSIUS } orators		
		106–43	CICERO } orators		
		82–47	CALVUS } orators		
		116–27	VARRO } scholars and critics		
		c 112–17	ORBILIUS } scholars and critics		
		109–32	ATTICUS } scholars and critics		
		64–A D 17	HYGINUS } scholars and critics		
		fl c 10	VERRIUS FLACCUS } scholars and critics		
		fl c 50–26	VITRUVIUS, architectural writer		
		c. 70–8	MAECENAS, patron of literature		
		A.D.		A.D.	
c. 100	JOSEPHUS } historians	15 B C–A D. 19	GERMANICUS } poets	9	Defeat of Varus.
-120	PLUTARCH } historians	fl c 14	MANILIUS } poets	14	Accession of Tiberius.
c. 80	DION CHRYSOSTOM, orator	fl c 30	PHAEDRUS } poets	19	Death of Germanicus.
c. 39	PHILO JUDAEUS, philosopher	34–62	PERSIUS } poets	23–31	Sejanus Prefect of Praetorians.

A.D.	*Greek authors*	*A.D.*	*Latin authors*	*A.D.*	*Contemporary events*
1st *c.*	DIOSCURIDES, botanist	39–65	LUCAN (poets)	27	Tiberius retires to Capri.
1st c. (?)	'LONGINUS ON THE SUBLIME', critic	d. *c.* 90	VALERIUS FLACCUS	37	Accession of Gaius (Caligula).
		c. 40–96	STATIUS		
		c. 25–101	SILIUS ITALICUS	41	Accession of Claudius.
		c. 40–104	MARTIAL	43	Conquest of Britain begun.
		fl. c. 14	VELLEIUS PATERCULUS (historians)	54	Accession of Nero.
				59	Murder of Agrippina.
		fl. c. 15	VALERIUS MAXIMUS	61	Rising under Boadicea.
		1st c.	Q. CURTIUS	64	Fire of Rome.
		c. 55–117	TACITUS	65	Conspiracy of Piso.
		fl. c. 100(?)	FLORUS	68	Accession of Galba.
		c. 55 B.C.–A.D. 37	SENECA THE ELDER (orators and rhetoricians)	69	Accession of Otho.
		c. 35–95	QUINTILIAN	,,	Accession of Vitellius.
		61–113	PLINY THE YOUNGER	,,	Accession of Vespasian.
		fl. c. 37	PALAEMON (scholars)	70	Capture of Jerusalem by Titus.
		fl. c. 80	PROBUS		
		23–79	PLINY THE ELDER (other prose writers)	79	Accession of Titus.
		fl. c. 14	CELSUS	,,	Destruction of Herculaneum and Pompeii.
		fl. c. 43	POMPONIUS MELA		
		c. 4 B.C.–A.D. 65	SENECA THE YOUNGER	81	Accession of Domitian.
		d. 65	PETRONIUS	96	Accession of Nerva.
		fl. 65	COLUMELLA	98	Accession of Trajan.
		c. 40–103	FRONTINUS		
100					
c. 60–140	EPICTETUS (philosophers)	*c.* 65–140	JUVENAL, poet	117	Accession of Hadrian.
121–180	M. AURELIUS	*c.* 70–160	SUETONIUS (historians)	122	Hadrian in Britain.
fl. c. 100	BABRIUS, fabulist	2nd c.	JUSTIN	138	Accession of Antoninus Pius.
c. 95–175	ARRIAN (historians)	*fl. c.* 150	GELLIUS, critic	161	Accession of Marcus Aurelius.
fl. c. 160	APPIAN	*c.* 110–180	GAIUS, jurist		
fl. c. 200	AELIAN, anecdotist	*fl.* 143	FRONTO, rhetorician	167	Barbarian invasions of Dacia, &c.
2nd c.	PTOLEMY (geographers)	*fl. c.* 155	APULEIUS, novelist		
fl. c. 170	PAUSANIAS	*c.* 150–230	TERTULLIAN, ecclesiastical writer	180	Accession of Commodus.
2nd c.	APOLLONIUS DYSCOLUS (grammarians and critics)			193	Accession of Pertinax.
,,	HERODIAN			,,	Accession of Julianus.
fl. 180	JULIUS POLLUX			,,	Accession of Septimius Severus.
fl. c. 200	ALEXANDER OF APHRODISIAS				
101–177	HERODES ATTICUS, rhetorician				

A.D.	Greek authors	A.D.	Latin authors	A.D.	Contemporary events
c. 115–200	LUCIAN				
c. 129–199	GALEN				
fl c 190	SEXTUS EMPIRICUS } other prose writers				
fl. c. 200	ALCIPHRON				
"	ATHENAEUS				
c. 160–215	CLEMENT OF ALEXANDRIA				
200					
fl c. 215	OPPIAN, poet	c. 200–258	CYPRIAN } ecclesiastical writers	208	Severus in Britain.
c. 150–235	DIO CASSIUS } historians	b c 250	LACTANTIUS	211	Severus dies at York, succeeded by Caracalla.
c. 165–250	HERODIAN	fl. c. 205	PAPINIAN } jurists		
185–254	ORIGEN, ecclesiastical writer	d. 228	ULPIAN	251	Invasions of empire by Goths and other barbarians begin.
b. c 205	PLOTINUS	3rd c ?	SOLINUS, epitomizer		
220–273	CASSIUS LONGINUS } philosophers			271	Barbarian invaders of Italy defeated by Aurelian.
233–c. 301	PORPHYRY				
3rd c. ?	XENOPHON OF EPHESUS			272	Aurelian defeats Zenobia and takes Palmyra.
" ?	HELIODORUS } novelists			284	Accession of Diocletian.
" ?	LONGUS			293	Two Caesars appointed under the two Augusti.
fl. c. 210	PHILOSTRATUS III } other prose writers				
c. 200–250	DIOGENES LAERTIUS				
300					
265–340	EUSEBIUS, ecclesiastical historian and chronologer	c 310–395	AUSONIUS	305	Abdication of Diocletian.
		fl c. 400	CLAUDIAN } poets	306	Constantius dies at York. Accession of Constantine.
c 314–393	LIBANIUS } rhetoricians	b. 348	PRUDENTIUS		
fl c 360	THEMISTIUS	4th c (?)	Authors of the *Historia Augusta*	312	Conversion of Constantine to Christianity.
d. c. 330	IAMBLICHUS, philosopher	fl. 364	EUTROPIUS } historians		
fl c 400	Q. SMYRNAEUS } poets	c 330–400	AMMIANUS	325	Council of Nicaea.
"	NONNUS	fl. c. 353	AELIUS DONATUS } scholars and critics	330	Constantinople adopted as capital.
		fl. c 400	SERVIUS		
		"	MACROBIUS	337	Death of Constantine.
		340–397	AMBROSE } ecclesiastical writers	361–3	Reign of Julian the Apostate.
		c. 340–420	JEROME	363	Jovian restores the Christian religion.
		354–430	AUGUSTINE		
		345–405	SYMMACHUS, orator	379	Accession of Theodosius.
		early 4th c.	NONIUS, lexicographer	383	Maximus ruler in Britain and Gaul.
		c. 390	VEGETIUS, military writer		

A.D.	Greek authors	A.D.	Latin authors	A.D.	Contemporary events
				388	Maximus defeated and killed.
				390	Theodosius obliged by Ambrose to do penance for massacre at Thessalonica.
				394	Honorius emperor of the west, with Stilicho as general.
				396	Alaric and Goths in Greece.
400					
5th c.	PALLADAS, poet	*fl. c.* 470	APOLLINARIS SIDONIUS, poet	403	Alaric defeated by Stilicho in Italy.
"	ZOSIMUS, historian	*fl. c.* 417	OROSIUS, historian	406	Stilicho defeats Germans under Radagaisus.
"	HESYCHIUS, lexicographer	5th c.	MARTIANUS CAPELLA, encyclopaedist	408	Disgrace and death of Stilicho.
fl. c. 500	STOBAEUS, excerptor			410	Sack of Rome by Alaric.
c. 370–413	SYNESIUS } philosophers			*c.* 425	Evacuation of Britain.
d. 415	HYPATIA } philosophers			451	Aetius defeats Huns under Attila.
c. 411–485	PROCLUS } philosophers			455	Vandals plunder Rome.
				476	End of western empire.
500					
fl. c. 530	PROCOPIUS, historian	*c.* 480–524	BOETHIUS, Christian writer	527	Accession of Justinian.
		fl. c. 500	PRISCIAN, critic	529	Schools of Athens closed.

TABLE OF WEIGHTS AND MEASURES

(All English equivalents are only approximate)

GREEK

Weights (commercial).

		(Aeginetan and commercial Attic standard)
2 ἡμιώβολα	= 1 ὀβολός	= 0·036 oz.
6 ὀβολοί	= 1 δραχμή	= 0·22 oz.
12 „	= 1 στατήρ	= 0·43 oz.
100 δραχμαί	= 1 μνᾶ	= 1·39 lb.
6,000 „	= 1 τάλαντον	= 83·5 lb.

Distance.

		(Attic standard)
2 δάκτυλοι ('finger's breadths')	= 1 κόνδυλος	= 1·46 in.
16 „	= 1 πούς	= 11·65 in.
20 „	= 1 πυγών	= 1·21 ft.
24 „	= 1 πῆχυς	= 1·46 ft.
2½ πόδες	= 1 βῆμα	= 2 ft. 5 in.
6 „	= 1 ὄργυια	= 5·8 ft.
100 „	= 1 πλέθρον	= 97 ft.
600 „	= 1 στάδιον	= 582 ft.
30 στάδια	= 1 παρασάγγης	= 3·3 miles

Square measure.

The unit is a square πλέθρον	= 9424·5 sq. ft.	= $\frac{2}{9}$ acre
50 πλέθρα	= 1 γύης	= 11 acres

Capacity (liquid and dry measures).

The unit is a κύαθος (=0·08 English pint).

	1½ κύαθοι	= 1 ὀξύβαφον	= 0·12 pint
	6 „	= 1 κοτύλη	= 0·48 pint
	12 „	= 1 ξέστης	= 0·96 pint
(dry measures only)	4 κοτύλαι	= 1 χοῖνιξ	= 1·92 pints
	48 χοίνικες	= 1 μέδιμνος	= 11 gallons 4 pints
(liquid measure only)	864 κύαθοι	= 1 ἀμφορεύς (= 1 μετρητής)	= 8 gallons 5 pints

ROMAN

Weights.

3 grana hordei ('barley-corns')		= 1 siliqua	
144 siliquae		= 1 uncia	= 0·96 oz.
1,728 ,,	*or* 12 unciae	= 1 as *or* libra	= 0·72 lb.

Distance.

$1\frac{1}{3}$ digiti	= 1 uncia	= 0·97 in.
12 unciae	= 1 pes	= 0·97 ft.
5 pedes	= 1 passus	= 4 ft. 10 in.
1,000 passus	= 1 Roman mile	= 1,620 yards

Square measure.

1 jugerum = $\frac{5}{8}$ acre

Capacity (liquid and dry measures).

	The unit is a coclear or ligula (a 'spoonful')		=	0·02 pint
	4 coclearia	= 1 cyathus	=	0·08 pint
	6 ,,	= 1 acetabulum	=	0·12 pint
	2 acetabula	= 1 quartarius	=	0·24 pint
	2 quartarii	= 1 hemina	=	0·48 pint
	2 heminae	= 1 sextarius	=	0·96 pint
(dry measures only)	8 sextarii	= 1 semimodius	=	7·68 pints
	2 semimodii	= 1 modius	=	1 gallon 7 pints
(liquid measures only)	12 heminae *or* 6 sextarii	= 1 congius	=	5·76 pints
	8 congii	= 1 cadus *or* amphora	=	5 gallons 6 pints
	20 amphorae	= 1 culleus	=	115 gallons

DESCRIPTION OF FIGURES

1. GREEK AND ROMAN HOUSES

(a) General plan of a typical fifth-century Greek house.
- A. πρόθυρον (porch)
- B. ἡ αὔλειος θύρα (main entrance)
- C. αὐλή (a courtyard flanked by a colonnade and sleeping-chambers)
- D. Altar
- E. Sleeping-rooms, store-rooms, &c.
- F. Andronitis (men's quarters)
- G. Gunaikonitis (women's quarters)
- H. ἡ βαλανωτὴ θύρα (a bolted door)
- K. ἡ μέταυλος θύρα
- P. ? παστάς

The exact nature and purpose of K and P are doubtful. The women's quarters were sometimes situated on a second story. From B. C. Rider's *The Greek House*, fig. 40 (Cambridge University Press).

(b) House of the Vettii at Pompeii. Houses like this were common in classical [illegible]

C-C-C are dining-rooms. The peristyle, a feature borrowed from Greece, is a courtyard garden. Besides the main peristyle there is a smaller peristyle below the large apartment D. A second story ran along the street front and covered part of the rest of the house. For a reconstruction of the external appearance see A. Mau's *Pompeii, its life and art*, Engl. transl., fig. 158 (Macmillan & Co., Ltd.), from which this figure is taken.

(c, d) The so-called Casa di Diana at Ostia. Houses of this type, which are much closer to modern buildings than (b), have been found in some numbers [illegible]

2. ROMAN VILLAS AND ROMAN CAMP

(a) Villa at Spoonley Wood, Glos. A good [illegible]

been in the SE. side; of the wings, that to the SW. contained baths and other well-warmed rooms for winter use; that to the NE. unheated rooms. This wing is cut off from the rest of the house and may have been given over to slaves. Note the depth of the wings and the complete enclosure of the courtyard. The whole measures 170 feet by 190 feet. For types of Roman villas in Britain see R. G. Collingwood's *Archaeology of Roman Britain*, chap. 7 (Methuen & Co., Ltd.), from which this example is taken.

(*b*) Villa at Mayen near Coblenz. Excavation on this site has revealed eight or possibly nine stages in the construction of the central buildings, and as a result light has been thrown both on the nature of the villa as such and on the development of the corridor house. It is now possible to see the villa system gradually developing out of an earlier native economy of isolated farms. The original building at Mayen is a farmhouse of the La Tène culture. It was an oblong structure, like a barn. This discovery disproves the theory that the corridor in a corridor house was the living room and the rectangular block behind it an open courtyard. In the Mayen villa the corridor was certainly added to the original building. The rooms at the ends of the central hall, one of which was probably a tower, are also later additions, but there is no sign of the development of wings, as at Spoonley. From A. Grenier, *Manuel d'archéologie Gallo-romaine*, vol. vi, pl. ii, fig. 271 (A. Picard, Paris), after Oelmann, *Bonn. Jahrb.*, 1928.

(c) Plan of Roman camp. A legionary camp of the late republican period. From H. Stuart Jones's *Companion to Roman History*, p. 230.

3 *and* 4. GREEK AND ROMAN ARMOUR

3. (*a*) Greek hoplite. In this drawing the hoplite holds a helmet (*κράνος*) (normally of bronze, though sometimes of leather) in his right hand; in his left a spear (δόρυ) and leather shield (ἀσπίς), with metal rim and boss. The device painted on the latter is customary: such a device, in the fifth century, often represented the badge of the State to which the man belonged. The main protection of the body is the *θώραξ*, a cuirass of leather or linen with metal plates. Below it the groin is covered by leather *πτέρυγες*. On his legs the hoplite wears bronze greaves (*κνημῖδες*). On his left side, beneath his shield, is a short sword (*ξίφος*). The dress is completed by a cloak, taken off for battle, and not represented in this drawing, and by a *χλανίς* or jerkin worn beneath the breast-plate. After P. Gardner and F. B. Jevons, *Manual of Greek Antiquities*, fig. 13.

(*b*) Greek peltast. In the fourth century B.C. the heavy armour of the hoplite went out of favour and the lighter style of the peltast was introduced. For the hoplite's shield was substituted a light flat shield called a *πέλτη*, which was not covered with metal. The *θώραξ* gave way to a linen corslet. The helmet and greaves were maintained. The whole equipment allowed of great mobility whilst permitting a certain amount of hand-to-hand fighting. From Gulick's *Life of the Ancient Greeks*, fig. 183 (Appleton-Century Co.).

4. Roman soldiers:

1. End of first century B.C. (Augustan period). *Foot-soldier*: Attic helmet with Phrygian crest; long plated cuirass, fringed; rectangular shield; Iberian sword.

2. Same period. *Foot-soldier*: Helmet with button top of the Weisenau type; plated cuirass, fringed; rectangular shield; Iberian sword on right side with cross belt and sword belt; *pīlum*, reinforced by metal cone; sleeved tunic and breeches (for service in cold climates).

3. Same period. *Cavalryman*: Helmet of the Weisenau type with double mane; coat of mail with half-sleeves; large oval shield; Iberian sword worn on left side with cross belt; *hasta*.

4. Same period. *Marine*: Etrusco-Corinthian helmet; large leather cuirass shaped to the body; large oval shield, no boss; leather leggings, lace-boots; *hasta*.

5. First century A.D. *Cavalryman*: Short plated cuirass, fringed; Attic helmet, with representation of hair; hexagonal shield; Iberian sword with double knob, worn on right side on sword belt; spear.

6. Same period; *Legionary*: Attic-Roman helmet of the Weisenau type; leather coat, probably with a coat of mail underneath it; fringed breeches; Iberian sword, cross belt; *cingulum militiae*; *pilum*, reinforced by metal cone.

Figures and descriptions from P. Couissin's *Les Armes romaines*, pl. 3.

5. GREEK AND ROMAN THEATRES

(a) Theatre at [illegible]

[illegible] the permanent background to the action, originally of wood, later of stone. 4. The πάροδοι, entrances to the theatre for the spectators, to the orchestra for the chorus. 5. The auditorium, divided by radial passages into κερκίδες and horizontally by διαζώματα. (From Haigh's *Attic Theatre*, Ed. 3, p. 104.)

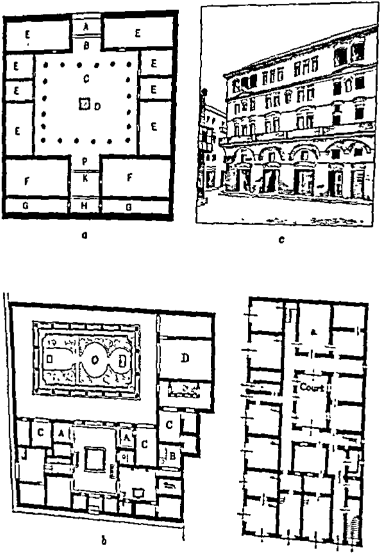
(b) Theatre at Pompeii, probably second century B.C., with alterations later. On the plan are shown: 1. The *postscaenium* or dressing-room. 2. The stage (*scaena*). 3. The orchestra, in Roman theatres usually filled with seats for persons of importance. 4. The *ima cavea*, also reserved for important persons and separated from the *media cavea* (5) by a *praecinctio*. The *media cavea* contained the bulk of the seats, the *summa cavea* (6) being very small. 7. *Tribūnālia*, small rectangular platforms over the vaulted entrances, reserved for the magistrate who gave the play and for priestesses. 8. A tank of saffron water. This theatre is mainly of the Greek type, but illustrates innovations made by [illegible] And the stage [illegible] Mau's *Pompeii*, [illegible]

6. GREEK AND ROMAN TEMPLES

(a) The Parthenon, built 447–438 B.C. The temple proper divides into two parts. To the east was the larger room, the shrine (ναός or *cella*) which contained the statue of the goddess. In front of this was a columned porch, the *pronāos*. The smaller room was the Parthenon proper, and this and the porch behind it (the *opisthodomos*) were used as treasuries. The whole was surrounded by a *peristyle* of 46 columns. The temple is of the type classified by Vitruvius as peripteral. From *Companion to Greek Studies*, edited by L. Whibley, fig. 27a, 4a (Cambridge University Press).

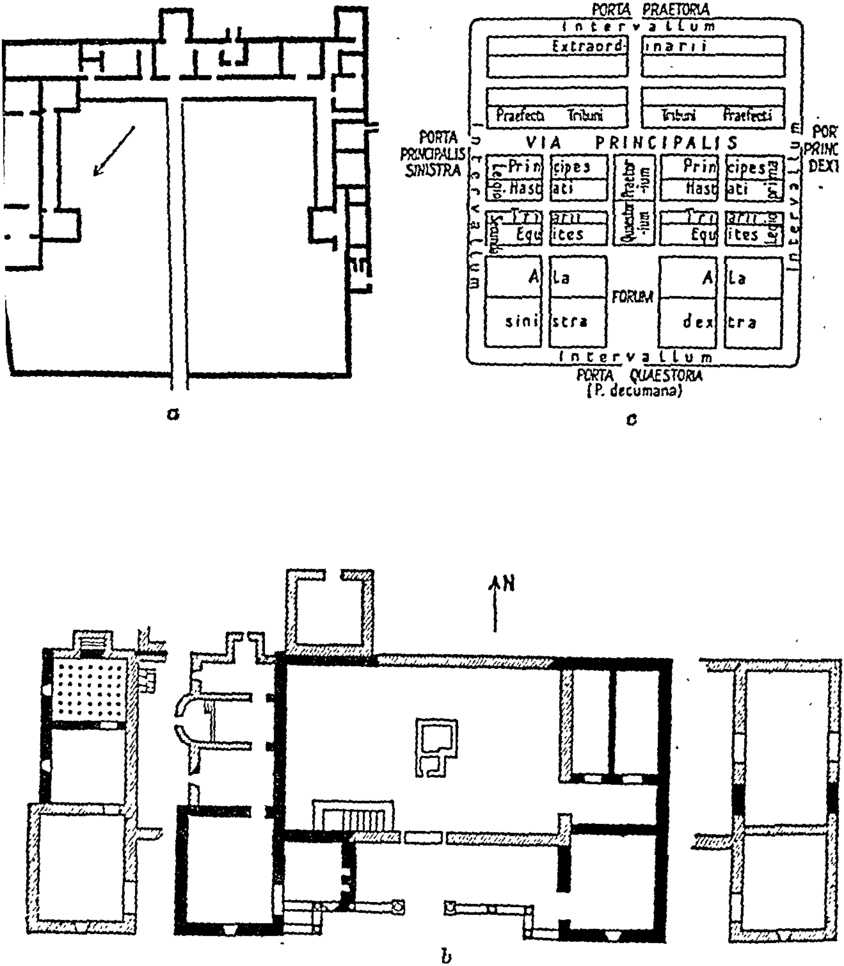
(b) The Maison Carrée at Nîmes, built by Antoninus Pius (*d.* 161 A.D.). A simple temple of the pseudo-peripteral type. In front of the *cella* is a portico. The temple stands on a platform (*podium*) 11 feet high and is reached by a flight of 10 steps. From W. J. Anderson, R. Phené Spiers, and T. Ashby, *Architecture of Ancient Rome*, fig. 17 (B. T. Batsford, Ltd.).

(*c*) Romano-Celtic temple near Harlow, Essex. In this type of building the simple rectangular *cella* of native design is modified by the addition of a verandah or portico, probably due to Roman influence. The portico is not however, as in classical temples, of equal height with the roof of the *cella*. The latter is carried up some way beyond the portico roof, and light is let into the shrine by clerestory windows. The forebuilding, which may have been a raised platform, is very unusual in Romano-Celtic temples. The site (on a hill-top) is normal. Worship in these temples, which are only found north of the Alps, was usually to native deities, less often to Romanized native deities. Third or fourth century A.D. From an article by R. E. M. Wheeler in *The Antiquaries Journal*, April, 1928 (Society of Antiquaries of London).



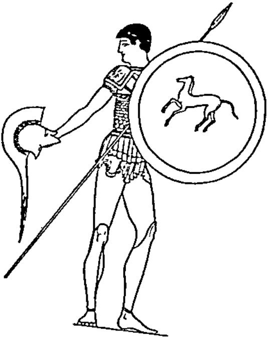
I. GREEK AND ROMAN HOUSES

(For explanation see page 465.)



2. ROMAN VILLAS AND ROMAN CAMP

(For explanation see pages 465–6.)



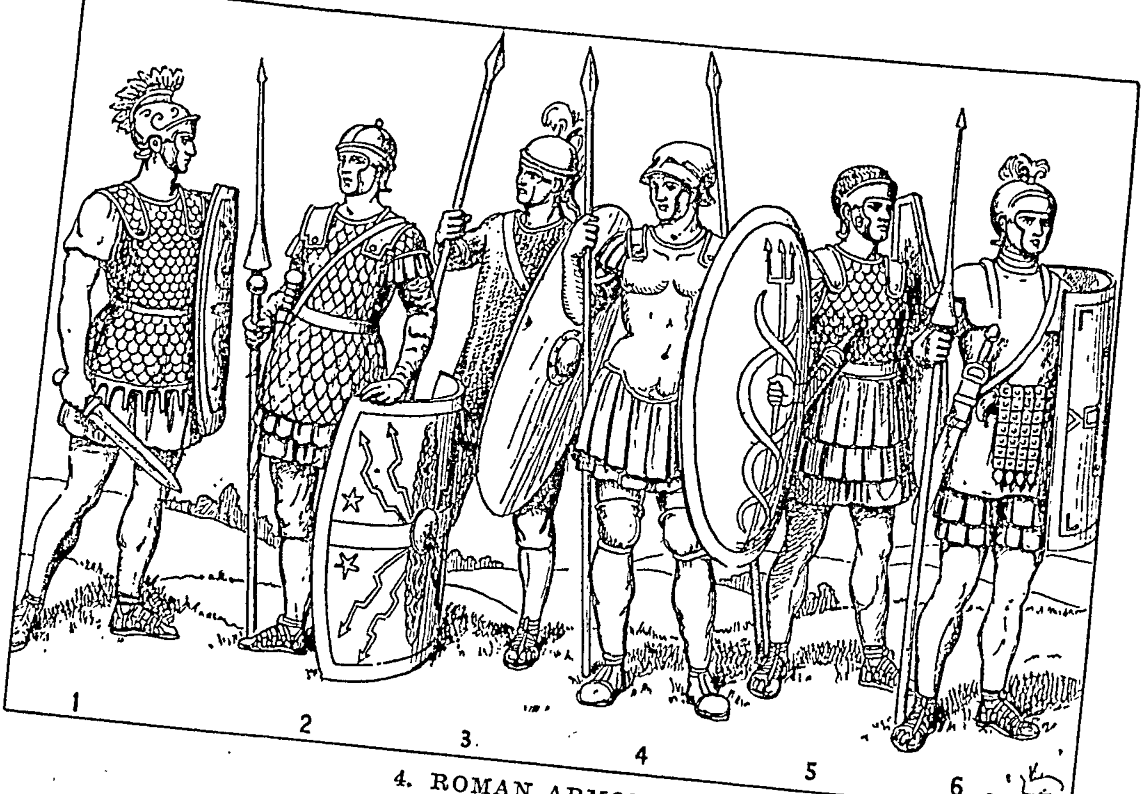
a



b

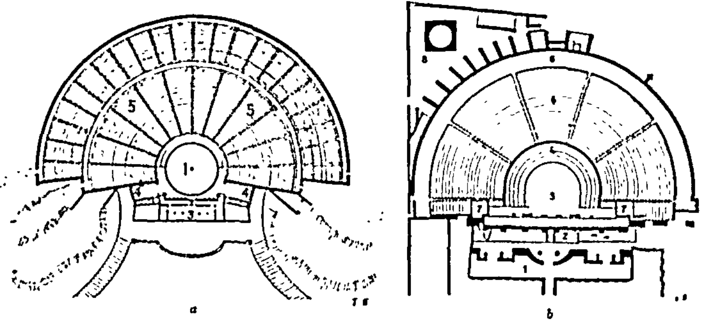
3. GREEK ARMOUR

(*For explanation see page 466*)



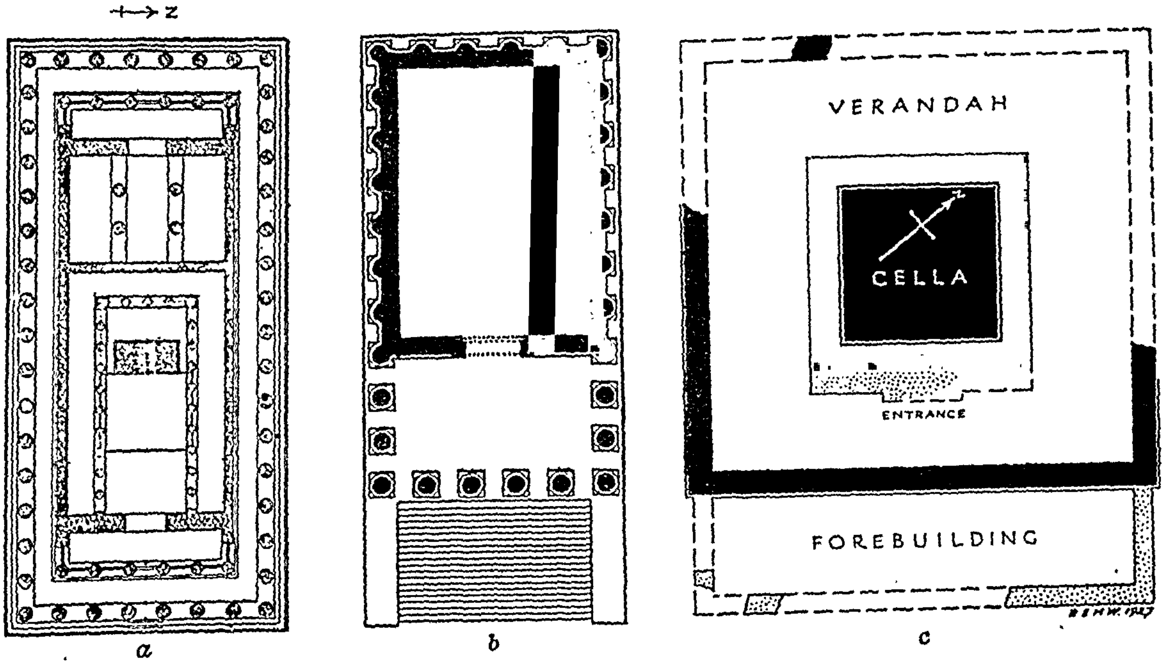
4. ROMAN ARMOUR

(For explanation see pages

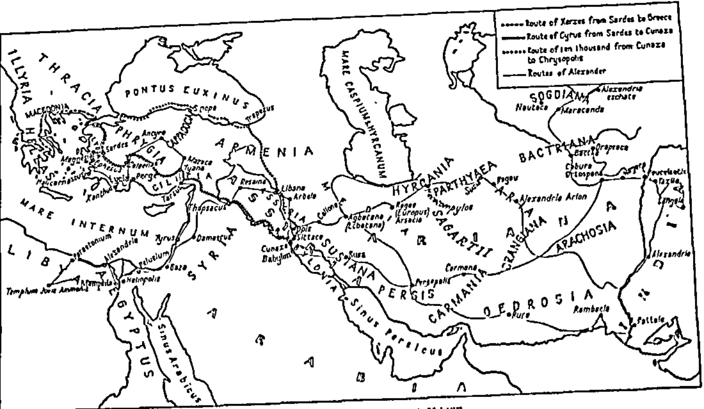


5. GREEK AND ROMAN THEATRES

(*For explanation see page 467.*)

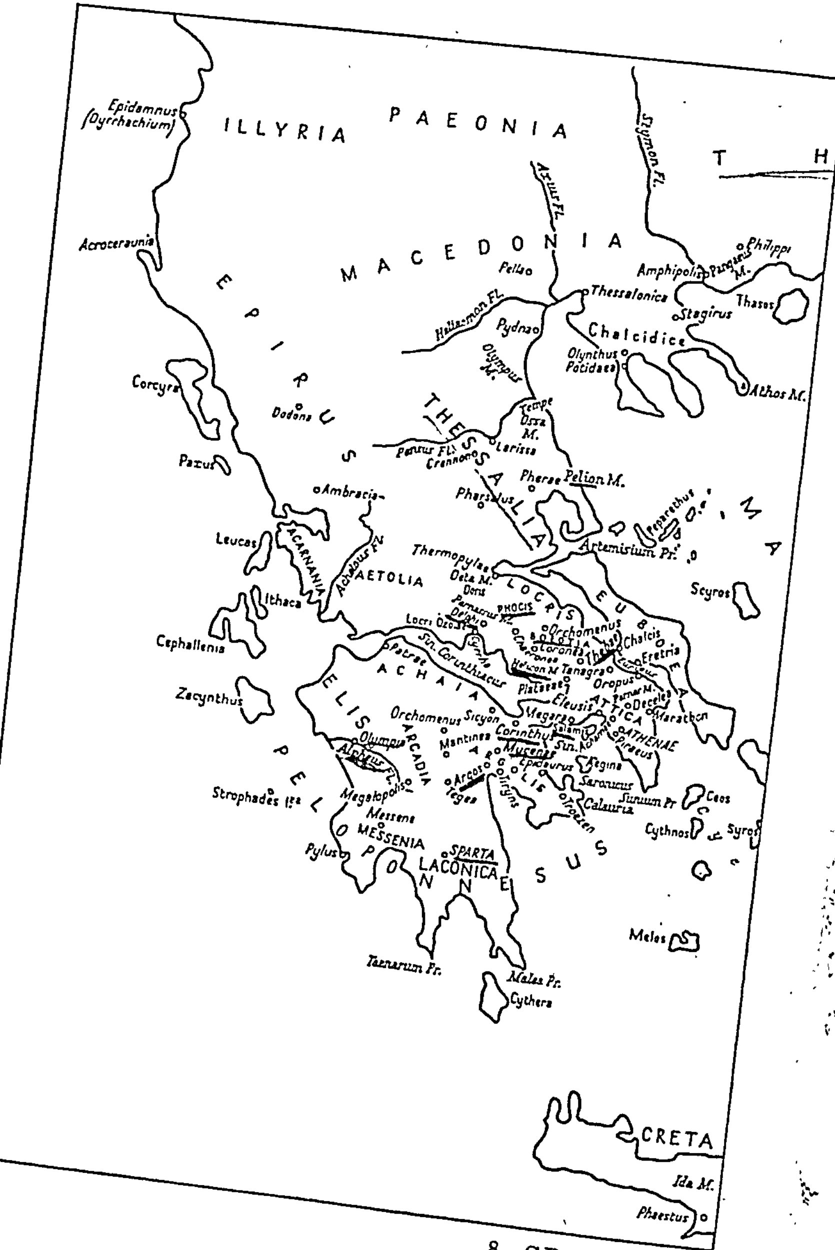


6. GREEK AND ROMAN TEMPLES
(*For explantion see pages* 467–8.)



7. ASIA MINOR AND THE EAST

Routes of Xerxes, Cyrus, Alexander, and the March of the Ten Thousand


Epidamnus
(Dyrrhachium)
ILLYRIA
PAEONIA
Strymon Fl.
T H
Axius Fl.
Acroceraunia
MACEDONIA
Pella
Amphipolis
Philippi
Pangaeus M.
Thasos
Thessalonica
Stagirus
Haliacmon Fl.
Pydna
Chalcidice
Olynthus
Potidaea
Olympus M.
Athos M.
EPIRUS
Corcyra
Dodona
THESSALIA
Tempe
Ossa M.
Peneus Fl.
Larissa
Crannon
Paxus
Pherae
Pelion M.
Ambracia
Pharsalus
Peparethus
Leucas
ACARNANIA
Achelous Fl.
Thermopylae
Artemisium Pr.
Oeta M.
Doris
AETOLIA
LOCRIS
EUBOEA
Scyros
Ithaca
PHOCIS
Parnassus M.
Delphi
Locri Ozolae
Orchomenus
BOEOTIA
Chalcis
Coronea
Chaeronea
Thebae
Eretria
Cephallenia
Patrae
Sin. Corinthiacus
Helicon M.
Tanagra
Plataeae
Oropus
ACHAIA
Zacynthus
ELIS
Eleusis
ATTICA
Decelea
Marathon
Orchomenus
Sicyon
Megara
Salamis
Olympia
ARCADIA
Mantinea
Corinthus
Sin. Saronicus
ATHENAE
Piraeus
Alpheus Fl.
Mycenae
Epidaurus
Aegina
Saronicus
Argos
Tiryns
ARGOLIS
Sunium Pr.
Ceos
Strophades Ins.
Megalopolis
Tegea
Calauria
Troezen
Messene
MESSENIA
Cythnos
Syros
PELOPONNESUS
Pylus
SPARTA
LACONICA
Melos
Taenarum Pr.
Malea Pr.
Cythera
CRETA
Ida M.
Phaestus

8. GREECE AND



ASIA MINOR


CALEDONIA
HIBERNIA
OCEANUS ATLANTICUS
OCEANUS GERMANICUS
Eburacum
BRITANNIA
Camulodunum
Londinium
Sycones
Scandia
Chersonesus Cimbrica
Saxones
Rugii
Frisii
Chauci
Langobardi
Colonia Agrippina
Cherusci
Semnones
Lugii
GERMANIA
Germania
Belgica
Lugdunensis
GALLIA
Avaricum
Aquitania
Lugdunum
Narbonensis
Narbo
Massilia
Nicaea
RÆTIA
NORICUM
Carnuntum
ILLYRICUM
PANNONIA
Aquileia
Verona
Mediolanum
Ravenna
DALMATIA
Sirmium
MOESIA
DACIA
Tarraconensis
HISPANIA
Caesaraugusta
Tarraco
Lusitania
Corduba
Baetica
Hispalis
Gades
Carthago Nova
MARE
Corsica
SARDINIA
ITALIA
Ancona
Roma
Capua
M. ADRIATICUM
Brundisium
Dardania
MACEDONIA
Dyrrhach.
EPIRUS
Thess.
Nicopolis
SICILIA
Syracusae
M. IONIUM ET SICULUM
MAURETANIA
Tingitana
GAETULIA
Carthago
AFRICA
Roman Empire under Augustus
" " after "

9. ROMAN

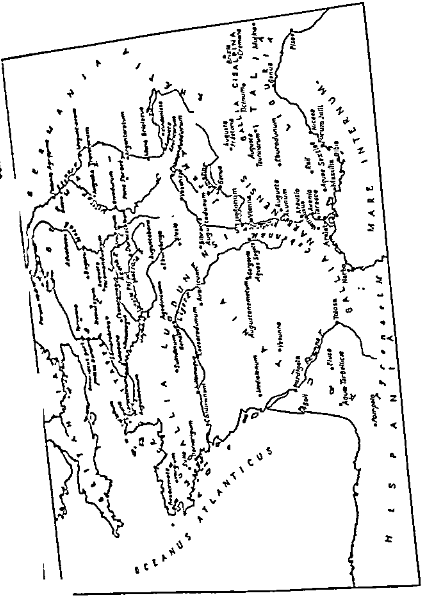


EMPIRE

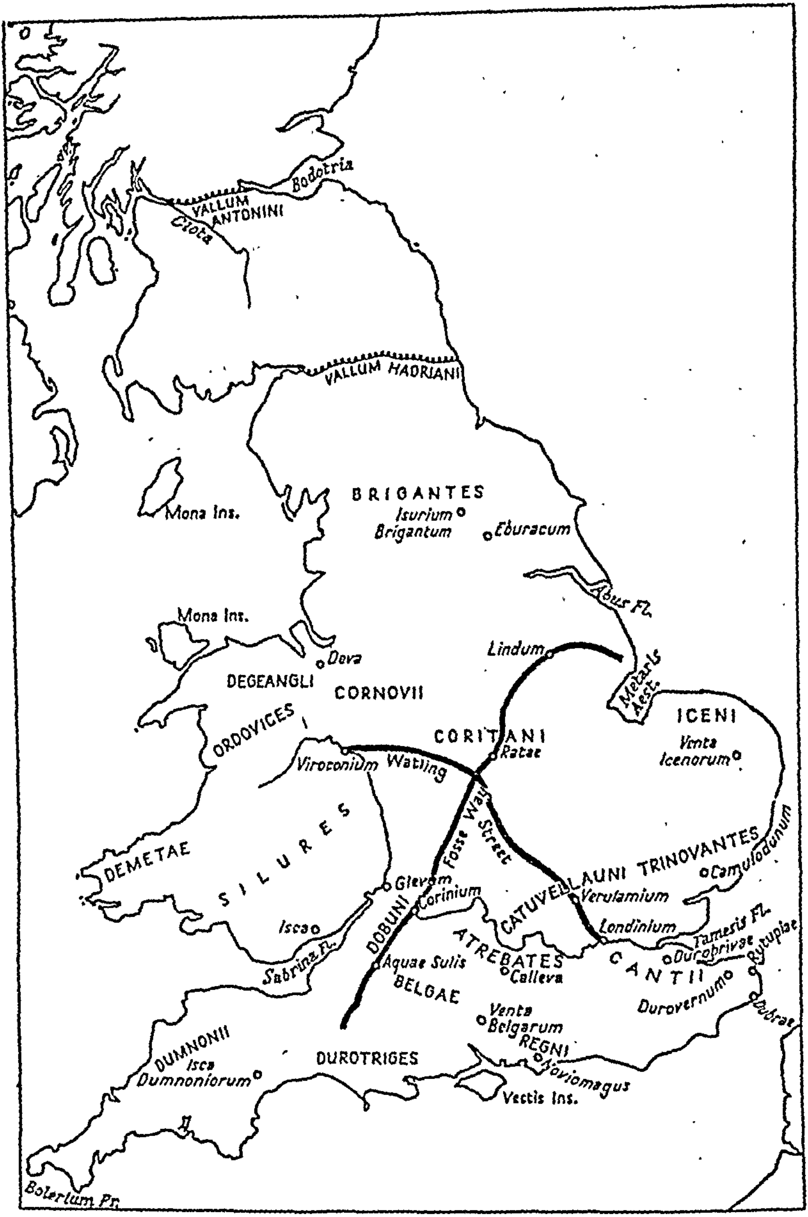


Augusta Praetoria
Comum
Sirmio
Benacus
Mediolanum
Verona
Patavium
VENETIA
Aquileia
ISTRIA
LIBURNIA
ILLYRIA
DALMATIA
GALLIA
CISALPINA
Transpadana
Cispadana
Cremona
Placentia
Bedriacum
Mantua
Mincius Fl.
Padus Fl.
Trebia Fl.
LIGURIA
Genua
Mutina
Bononia
Ravenna
Rubicon Fl.
Ariminum
Metaurus Fl.
Ancona
Luca
Pisae
Florentia
Faesulae
ETRURIA
Volaterrae
Arretium
UMBRIA
Sentinum
L. Trasimenus
Perusia
Clusium
PICENUM
L. Volsiniensis
Spoletium
Asculum
Ilva
CORSICA
Reate
SABINI
Tiberis Fl.
Caere
Veii
ROMA
Ostia
Paeligni
Marsi
Sulmo
Tibur
Corfinium
Tusculum
Mons Albanus
Arpinum
Aquinum
Volsci
LATIUM
SAMNIUM
Beneventum
CAPUA
Atella
Neapolis
Cumae
Pr. Misenum
Puteoli
Pompeii
Vesuvius
Caudium
CAMPANIA
Capreae
Pandataria
MARE ADRIATICUM
Diomedeae Is.
APULIA
Asculum
Aufidus Fl.
Cannae
Venusia
SARDINIA
MARE TUSCUM S. TYRRHENUM
Paestum
LUCANIA
Velia (Elea)
Palinuri Pr.
Heraclea
Brundisium
CALABRIA
Tarentum
Metapontum
Sybaris
Thurii
Croton
Lacinium Pr.
Scylacium
Liparaeae Is.
Aegates Is.
Eryx
Crimisus Fl.
Panormus
Messana (Zancle)
Segesta
Lilybaeum
Himera
SICILIA
Rhegium
Locri Epizephyrii
Selinus
Tauromenium
Aetna
Enna
Agrigentum
Leontini
Gela
SYRACUSAE
Camarina
Utica
CARTHAGO
AFRICA

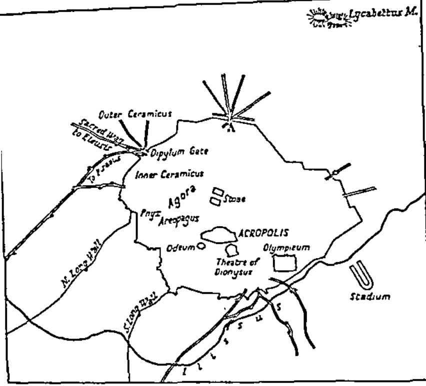
10. ITALY


OCEANUS ATLANTICUS
MARE INTERNUM
HISPANIA
GALLIA CISALPINA
ITALIA

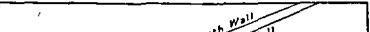
11. GAUL



12. ROMAN BRITAIN

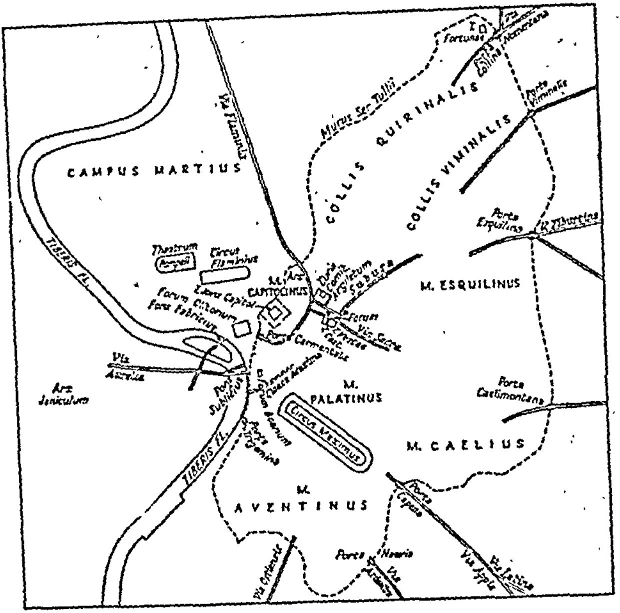


a

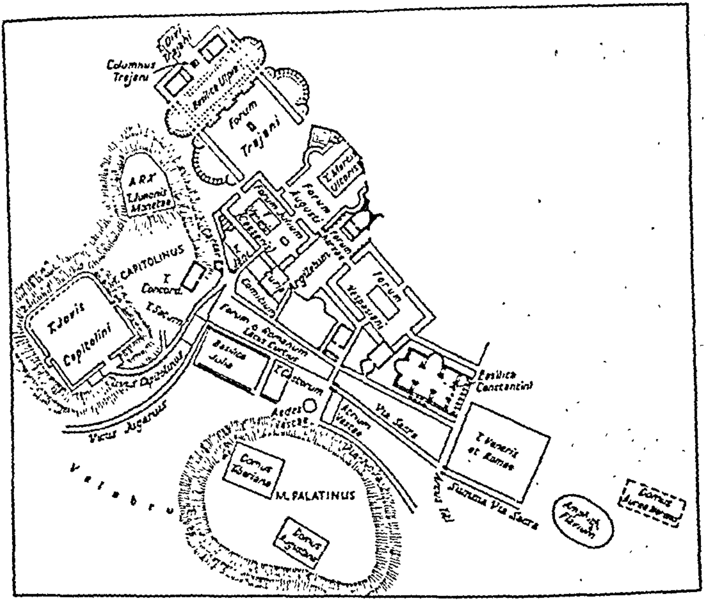


b

13. a ATHENS. b PIRAEUS



a



b

14. *a* ROME UNDER THE REPUBLIC
b CENTRE OF ROME UNDER THE EARLY EMPIRE